DE PROSODIA HIBERNICA;

Authore Reverendo Patre
Fratre Francisco ó Molloy, Ord. Min. Strict. Obs.

[Romæ: MDCLXXVII.]

ON IRISH PROSODY:

Written by the REV. FATHER FRANCIS ó MOLLOY,
Friar of the Order of Minors of the Strict Observance,
at Rome, A.D. 1677,

AND NOW TRANSLATED BY

TOMÁS Ó FLANNGHAILE,

Editor of the Laoi Oisín, the Eachtra Ġiolla an Amaráin,
Seacht Sárḋánta Gaeḋilge,
And Author of *For the Tongue of the Gael.*

" Biaiḋ an Ġaoiḋealg fa ṁeas ṁór
A n-áit cliat na bfleasg bfíon-ól!"

An t-Atair Froinsias ó Maolṁuaiḋ (1677).

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TRANSLATOR'S PREFACE.

In the year 1677 the Rev. Father Francis ó Molloy (Froinsias ó Maolṁuaiḋ), a Franciscan friar, then an exile at Rome, published in that city a small work in 12mo. with the title *Grammatica Latino-Hibernica.* This, I believe, was the first Irish grammar ever printed, and consisted of twenty-five chapters, thirteen of which were on the Accidence of the language, and the last twelve on Irish Prosody. It is these twelve chapters which are reprinted in the following pages with my translation.

The previous year—1676—he had published also at Rome a religious work in Irish with a Latin title—*Lucerna Fidelium*—(Lóċrann na gCreiḋmeaċ, or Lamp of the Faithful), a volume still occasionally met with and certainly not so rare as the *Grammatica.*

These are the only works of our author that appear to have come down to our times; but Anderson, in his *Historical Sketches of the Native Irish* (Third Edition, London, 1846), states that Father ó Molloy was also author of an 8vo volume, *Sacra Theologia,* published at Rome in 1667. And in the Irish dedication of the *Lucerna,* addressed to Cardinal *Palutius Alterius,* the author makes distinct reference to earlier works which he had written, and for which he had received help and patronage from the same exalted ecclesiastic. Some of these may still be in existence and may yet be brought before the Irish public. The author seems to have been a man of some consequence and position at the time in Rome, for on the death of the great Father Luke Wadding in 1657, Fr. ó Molloy was chosen to succeed him as rector of the Irish College of St. Isidore. He was already old (as he tells us himself) when he wrote his Irish grammar, but he may have lived a few years longer, and his period may be roughly set down as from 1616 to 1686.

The grammar has, I believe, never been translated, though often referred to and quoted; for instance, O'Donovan

must have thought highly of the *Grammatica*—though here and there he criticizes it freely, sometimes undeservedly—for he quotes it in his own Irish grammar no less than eighteen times in the accidence and five times in the prosody—occasionally to the extent of whole pages, but always in the original Latin and never in translation—which, of course, looks very learned and very imposing. Though Fr. ó Molloy's accidence is quoted so often by O'Donovan, and though it has many points of interest to the Irish grammarian and to the student of the Irish language, that part is not near so valuable or so systematic as the Prosody; and the relative value of these two subjects in the mind of the author seems to be shown in the fact that whilst the whole of the former subject takes up but thirteen chapters, the latter alone—as already stated—comprises twelve, nearly a half of the book.

That the Prosody has never been translated before is no doubt due to various causes—one being that the work is extremely rare—I believe there are hardly three copies known in all Ireland. Another, I suppose, is that though a knowledge of Latin is common amongst the clergy and the learned professions generally, few amongst these classes had any clear knowledge or understanding of the technical terms of Irish prosody; and perhaps another reason is—nobody else thought of doing it.

Now this is not a work on the nature of poetry, nor on the beauties of poetry, nor on the different kinds of poetry, nor does it compare Irish poetry with that of other nations—it is simply a technical treatise on *Irish versification,* as practised in the middle ages and down to the seventeenth century.

It is not a complete treatise on Irish Prosody; it does not begin early enough, nor with the earliest kinds of Irish verse, nor does it come down late enough. Yet the author's Cap. XII. *De Vulgari Versu* ("Of Popular Poetry"), though short, is most interesting, and shows that he was familiar with the later accented measures, which, indeed, he treats as if they were not at all late or recent. In this respect, as in a few others, O'Donovan was not quite fair to our author, for he not only omits all treatment of such poetry

himself, but leaves the student to infer that Fr. ó Molloy had not treated of it. Neither is the original work a well-ordered one, or logically arranged ; many things are repeated, many other things that one might expect are altogether omitted.

But with all its defects it is a most interesting relic of the past—nay, Dr. Hyde, in his *Literary History of Ireland* (p. 572), does not hesitate to speak of it in unqualified terms as "the fullest, most competent, and most interesting account which we have of the Irish classical metres as practised in the later schools, by one who was fully acquainted both with them and their methods."

I give the text as well as the translation, as scholars, no doubt, will be curious to see the original Latin—especially as the work itself is so scarce. But as it is no part of my duty to correct the author's Latin—even where such might seem possible or easy—I give the author's text exactly as I find it in the original Roman edition, with the bare correction of an odd obvious misprint and the lengthening of one or two well-known contractions. Nor am I called upon to criticize his style. No doubt, the student fresh from his Cicero or his Livy will find a great difference in the Latin of Father ó Molloy—the medieval half-colloquial Latinity of the Schools. But though in the course of his treatise we may come across what looks like an occasional native idiom—such as we find in the scholastic Latin of other nations—there is no doubt the author had a good grip of the Latin tongue, for not only is he able to discuss a technical subject in prose, but in poetry also he shows himself competent not merely to write the popular medieval *riming* Latin verses, but also good classical elegiacs.

And now if it be asked what is the good in these days of knowing, or even of troubling about medieval Irish versification, I will reply that—even apart from its value to writers who may still love to practise the old metres, and two or three of our living poets have successfully shown that these metres are not so dead or so obsolete as was thought —apart from this consideration, I say, there are many valuable reasons for a more general and more accurate knowledge of

the beautiful and artistic old Irish measures. First, that we may the better understand and appreciate our native Irish poetry, for in this, as in other arts, it is only those who have some technical knowledge that can rightly estimate its various points of excellence; secondly, that we may learn something of medieval Irish pronunciation—a matter that many know little or nothing of; thirdly—following from the second reason—that we may read Irish poetry with more correctness and more expression; fourthly, that we may be able to detect and correct the errors of careless or ignorant scribes; and lastly, that we may more thoroughly and exactly understand even the *meaning* of our old and medieval poetry. To many persons—especially the matter-of-fact and "scientific" who study poetry not for æsthetic reasons, but for the historical or other facts it may convey, this will appeal as the most important reason of all. Modern scholars have shown that men even so great as O'Curry, O'Donovan, Hennessy—nay, great continental *savants* also, have often entirely missed the meaning of lines and passages through a disregard or ignorance of Irish Prosody.

The detached verses and half-verses which the author gives to illustrate the Irish metres—removed as they are from their context—are in many cases difficult to translate. My treatment of these odd verses is to myself—and will be, I daresay, to my readers also—the least satisfactory part of my work. Some of them probably are old traditional examples often used by poets and grammarians in the schools, and going back, perhaps, to medieval times—some of them may be as old as the Book of Ballymote (XIVth Century). A few are from the writings of known poets as Donnċaḋ mór ó Dálaiġ, Taḋg dall ó h-Uiginn, Giolla-bríġde ó h-Eoġusa, etc., whilst a good few others are from compositions of Fr. ó Molloy himself, and these are generally easy enough. Occasionally he gives a Latin version of the Irish examples, but for the most part he leaves them untranslated. O'Donovan, in his short chapter on Irish prosody, generally gives ó Molloy's examples but leaves them untranslated. No doubt, the prosody of such verses is independent of any translation, though a reader is better satisfied when he finds

that the thought equals the expression, and that the expression matches the thought.

The author, at the end of his work, asks his readers' indulgence if—after living many long years away from home and books and teachers—he may have erred by excess or defect. I, too, his translator, have lived long years away from native land—not so many, happily, as the author, and not quite so many hundreds of miles away from Ireland, yet I know that if I were living in Ireland's capital, I could consult friends and books by whose aid the present work would be, I will not say more perfect, but less imperfect. Not having those advantages, I, too, crave the reader's kind indulgence.

Little by little and one by one we are gathering up the threads of that web that was so violently, so savagely torn asunder in the seventeenth century—picking them up and trying to piece them together again, that so we may realise something of the beauty and grandeur of that native Irish civilisation that was then thirty centuries old. It was the most famous century in all our late history, full of brave deeds and brilliant men—men of thought, men of action—a century that saw three great struggles for Irish liberty, and had enjoyed brilliant if brief periods of liberty. We do not know as yet a hundredth part of the life and characters and activities of that strenuous heroic time.

Tomás Ó Flannghaile.

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DE PROSODIA HIBERNICA.

DE PROSODIA ET CARMINUM GENERIBUS:

Authore Rev. P. Fratre Francisco ó Molloy,

Ord. Min. Strict Obs.

[Romæ: MDCLXXVII].

CAP. I. [xiv].

1. Hucusque grammaticum utcumque egimus; literas, syllabas, orthographiam, pronunciationem, declinationes, conjugationesque insinuavimus, necnon et orationis partes. Animus erat Rhetoricam præmittere Poësi. Poeta enim laureâ dignus ex prosâ seù soluta oratione ligatam faciens, suos eleganter concinnat versus, et vix aliter: verùm non dabatur tempus, alio quippe et alio distrahebar, corpore infirmus properante ad occasum. Solam igitur dabo Prosodiam veterum regulis et observationibus refertam.

2. Prosodiam hic usurpo pro methodo quâdam seu arte construendi carmina. Carmen autem oratio est strictiori pedum seù syllabarum lege ritè coërcita; ornatissimum dicendi genus. Carmen apud Hibernos est triplex, scilicet metrum vulgo dán díreaċ, et brúilingeaċt, et ógláċas, de quibus infrà. Maximè autem de metro, omnium quæ unquam vidi vel audivi, ausim dicere quæ sub sole reperiuntur, difficillimo, quo nimirum bene semel cognito, nulla in reliquis cognoscendis supererit difficultas.

OF PROSODY AND THE KINDS OF METRE:

By the Rev. Father Francis ó Molloy,

Friar of the Order of Minors of the Strict Observance.

[Rome: 1677].

CHAPTER I. [xiv].

1. Thus far we have in some fashion written as the grammarian: letters, syllables, spelling, pronunciation, declensions and conjugations we have touched upon, as well as the parts of speech. It was my intention to prefix a treatise on Rhetoric to the Prosody. For a poet deserving of the laurel, making measured speech out of unmeasured, composes his verses with much art, and with difficulty can he do without such art.* But time did not permit; by one thing or another I was distracted, I was growing infirm with a body hastening to decay. The Prosody alone, therefore, I will give here, accompanied by the rules and observances of the ancients.

2. By *Prosody* I here mean a certain method or art of constructing verses. But *verse* is speech duly restrained by a more or less strict law of feet or syllables—the most ornate mode of expression. Verse or metre, with the Irish, is as commonly given *threefold*—namely ꝺán ꝺíꞃeaċ (direct metre) bꞃuılınᵹeaċꞇ, and óᵹláċaꞅ, all of which will be treated of below. But especially I must treat of that metre—ꝺán ꝺíꞃeaċ—the most difficult of all I have ever seen or heard, and I durst say of all that are now found under the sun; which being once well understood, no difficulty will be found in understanding the rest.

* The author implies that even a poet would be the better for a knowledge of the art of rhetoric.

3. Carmen hoc ut evadat metrum, Hibernis dán díreaċ vel rann díreaċ, septem necessario expostulat: certum scilicet syllabarum numerum, quartorum numerum, concordiam, correspondentiam, extrema seù terminos, unionem et caput; quæ vulgò dicuntur nuiṁir ċeaṫroṁan, cinteaċt siollaḋ in gaċ ceaṫroṁain, uaim, coṁardaḋ, rinn agus áirdrinn, uaiṫne agus ceann. His octavum addi possit, non quod semper sit necessarium, sed quod frequenter admittatur, vulgò urlann, de quo suo dicemus loco.

4. Genera metrorum præcipua (ut omittam minus principalia, vulgò corr-aisde, seù so-aisde, quæ varia sunt), et principaliora, ac nunc magis in usu apud Hibernos, sunt quinque, vocanturque deiḃiḋe, seadna, rannuiġeaċt ḃeag, rannuiġeaċt ṁór et casḃairn.

5. Adverte autem ex necessariis septem supra numeratis, quatuor priora scilicet numerum quartorum, numerum syllabarum, concordiam et correspondentiam—hoc est nuiṁir ċeaṫroṁan, nuiṁir siollaḋ in gaċ ceaṫroṁain, uaim is coṁardaḋ—requiri indispensabiliter ad quodcumque metrum cujusque fuerit generis. Verùm non sic de tribus ultimis necessariis ibidem numeratis; quia requiruntur necessario non ad omne genus, sed ad quædam genera. Sic majus et minus *extremum* requiruntur ad genus vulgò deiḃiḋe præcise et indispensabiliter; *unio* verò non nisi ad rannuiġeaċt ṁór, et casḃairn; ceann autem ad rannuiġeaċt ḃeag et seadna solummodò.

3. In order to have this kind of verse—called by the Irish dán díreaċ, direct metre, or rann díreaċ, direct verse—seven conditions or requisites are necessary: (1) the due number of quartans; (2) a fixed number of syllables (in each quartan); (3) *concord* or alliteration; (4) *correspondence, i.e.*, assonance or rime; (5) *point* or termination; (6) *union,* and (7) *ending;* which with us are called respectively uiṁir ċeaṫroṁan, cinteaċt ṡiollaḋ, uaim, coṁardaḋ, rinn (agus áirdrinn), uaiṫne, agus ceann. To these may be added an eighth—not that it is always necessary, but that it is frequently admitted—commonly known as urlann (shaft or handle) of which we will speak in its own place.

4. The chief kinds of metre (to omit the less important, such as those commonly called corr-aisde* or fo-aisde, of which there are many varieties)—the most important and those now most in use with the Irish are five, and are called deiḃiḋe, seadna, rannuiġeaċt ḃeag, rannuiġeaċt ṁór and casḃairn.

5. Notice, however, that of the seven necessary requisites above enumerated, the four first are indispensably required in every metre of whatever kind it may be—namely, the due number of quartans, the right number of syllables, alliteration and assonance—in Irish the uiṁir ċeaṫroṁan, uiṁir ṡiollaḋ in gaċ ceaṫroṁain, uaim and coṁardaḋ. But it is not so of the three last requisites there mentioned, for they are necessary not for every metre, but only for some. Thus the greater and less *point* (or termination) *i.e.*, rinn, are certainly and indispensably required in the metre called deiḃiḋe, uaiṫne or *union* however only for rannuiġeaċt ṁór and casḃairn, whilst ceann or *ending* is needed only in rannuiġeaċt ḃeag and seadna.

* Corr-aisde=odd or occasional metre, fo-aisde=sub-metre or secondary metre. These words show that aisde (or aiste) was also a well-known term for a *metre* or metrical form. It came also to mean a *poem* in general, a composition in verse—example of the general from the particular. Compare the English terms *rime, metre, numbers, verse,* etc.

CAP. II. [xv.].

De quartis et syllabis.

1. Metrum completè sumptum vulgò rann seu rann iomlán, construitur ex duobus semimetris. *Quartum* vocatur in metro sermo constans pluribus dictionibus co-adunatis conflantibus determinatum syllabarum numerum. Appellatur quartum quia est quarta pars metri completi, tametsi sit unica pars ex duabus quibus conflatur semimetrum. Poëma vulgò dán multis constat metris, et tot quot voluerit author; aliis duain. Quando ex duobus semimetris vulgò leaṫrann, integratur metrum, primum semimetrum Hibernis nuncupatur seolaḋ, secundum verò coṁad.

2. Quodlibet metrorum apud Hibernos in poëmate debet secundum se perfectum claudere sensum et orationem sine dependentiâ ab altero. Imò primum semimetrum independenter a secundo perfectum generat sensum: nihilominus quando ex duobus ut suprà conflatur metrum, sese invicem respiciunt et eorum sensus mutuò referuntur ad idem propositum. In componendis autem metris bene incipitur a secundo semimetro vulgò coṁad; ut cum pleno sensu et nervo gravius et gratiosius fieri possit primum semimetrum, eique quadrare; longè quippe difficilius fit coṁad quam seolaḋ ut patebit infrà.

CHAPTER II.

Of Quartans and Syllables.

1. A metrical verse taken as a whole—commonly called a rann, or rann iomlán—is made up of two semi-metres or half-verses. In verse that much of a metre is called a quartan which, consisting of several words united, contains a definite number of syllables. It is called a *quartan* because it is a quarter or fourth part of the whole verse (or stanza), whilst it is one part of the two forming a semi-metre. A *poem*, which we commonly call dán, consists of many verses (or stanzas), as many as the author may wish ; it is by some called a duain.* A semi-metre is called a leaṫrann or half-verse, and when of two semi-metres a full verse is made, the first is called by the Irish seolaḋ or the "leading," the second coṁad or the "closing."

2. Whatever the number of verses in a poem, they should in themselves make and include a complete sense without depending on any other poem or division of a poem. Nay, even the first semi-metre of a verse should make a complete sense, independently of the second ; nevertheless, when, as above stated, a verse is made of two parts, they may be related to each other, and their sense be mutually referred to the one proposition. In composing verses, however, it is well sometimes to begin with the second semi-metre (!) *i.e.*, with the coṁad ; so that the first semi-metre may be made with full sense and strength, and match the second one the more worthily and the more gracefully ; for the coṁad or second half is far more difficult than the first, as shall appear below.

* But duan (or duain) originally was a special metre—indeed it was but another name for rannuiġeaċt ḃeag, whilst rannuiġeaċt ṁór was called the for-ḋuan or greater duan. In course of time the word came to be used for a poem in general, especially a poem of *distinction*, thus duan mórḋa was used for an *epic poem*. Hence duanaire, a book or collection of poems.

3. Numerus syllabarum vulgò tóṁas vel cinteaċt siollaḋ est quodlibet metri quartum constare septem syllabis non pluribus—sine eo quod aliqua elidatur—neque paucioribus ut—

Iomḋa sgeul maiṫ ar Ṁuire—

Excipe tamen metrum generis nuncupati séadna in cujus primi et secundi semi-metri quarto requiruntur octo syllabæ, ut:

Mairg ḟeuċas ar Inis-ceiṫlionn!

Dixi sine eo quod aliqua elidatur seù mergatur, ut dictum est de mersione vulgò báṫaḋ; quoties enim ex duabus syllabis pronunciari debet et fieri unica, ut interveniat hæc elisio, requiritur quod aliqua vocula finiat in vocalem vulgò coṁar-ḋaiġ. Debet insuper intervenire adverbium vulgò iarmbeurla, incipiens cum vocali, et sequens immediatè ad præfatam voculam, ut finalis voculæ vocalis et initiativa adverbii invicem elidant, ita ut unica efferatur syllaba ordinariè brevis; ut,

Anaiḋ re roga a Rí ṁáir!

etenim a in roġa per a subsequens adverbiale eliditur.

3. The number of syllables, called tómas* (metre or measure) or cinteaċt ṡiollaḋ (definite complement of syllables) is seven in each quartan (ceaṫram or line) not more, except when one is elided, nor less, as :

Iomḋa sgeul maiṫ ar Muire :
[*i.e.*, Good the tales told of Mary !]

Except,† however, in the kind of metre called séadna, in the first line of each semi-metre of which eight syllables are required, as,

Mairg feuċas ar Inis Ceiṫlionn !
[Sad we gaze on Inniskillen !]

I have said except when a syllable is elided or *merged* by the figure called báṫaḋ (merging or sinking), for whenever two syllables should be pronounced as one, in order that this elision may arise, it is necessary that one word should end in a vowel [called the comharḋaiġ ?]. There should also occur an iarmbeurla or adverb beginning with a vowel and immediately following the aforesaid word, so that the final vowel of the one and the initial of the other meet and form one single syllable, usually short ; as,

Anaiḋ re roġa a Rí ṁáir‡—
[Wait for the chosen one, O great King !]

—where the a of roġa is elided by the subsequent particle a.

* This word tómas shows that the original and fundamental distinction between metres in Irish was the *measure* of the line, that is, the number of syllables in it. Indeed the word (formed from do-fo-mess) is a compound of mess now meas, and contains the same root as *μέτ-ρον* and the Latin *mēt-or*, *mēt-ior*, *mens-ura*, whence " measure." Other circumstances besides the number of syllables, no doubt, in later times gave rise to varieties of the same metre.

† The author overlooks the *five-syllabled* metre called deaċnaḋ beag and the *six-syllabled* rionnard in which the féilire aonġusa was written. There were also four-syllabled and even three-syllabled metres—whilst on the other hand, draiġneaċ admitted any number of syllables from nine to thirteen. But in deiḃiḋe, casḃairn and the two species of rannuiġeaċt, the seven-syllabled line was the rule.

‡ The word I have read ṁáir is doubtful. It may have been meant for ṁáirr (a rí ṁáirr, O king of Marr !). It seems misprinted in the Roman edition, which has " nmhairr."

4. Item:

An taga gearr as í as fearr:

—ubi in scansione ex a brevi in roġa et a adverbiali sequenti fit una syllaba; item ex í et a in as unica fit syllaba. Verùm quando finalis vocalis voculæ, ut dixi, corresponsalis est brevis, initiativa verò subsequentis adverbii est longa, tunc potest ibi indifferenter fieri vel non fieri mersio, juxta exigentiam quarti, ut videre est in—

Fuaras boġa ó Ḃrian buiḋe:

—ubi ad servandas septem dumtaxat syllabas illæsas integrè ex a brevi in boġa et ó subsequenti nulla fit elisio, omittitur autem elisio ne desit syllaba; aliàs tamen melius elideretur, tametsi excusetur elisio aliter facienda, ut dixi, certâ quâdam licentiâ. Dixi melius, quia altera vocalium est brevis, altera longa; unde cum utraque quandoque est brevis, nulla fit elisio, ut patet respectivè ad a in fa et i in iargnó ut hic:

Atáim fa iargnó ón éaċt!

4. So also in—

> An taga geárr ar i ar feárr:
> [The quicker the choice the better!]

as in scansion the short a of roga and the adverbial a following make one syllable, so also from i and the a in ar one syllable is formed. But when the final vowel of a word, as I have said, is short, but the initial of the next is long, there may or may not be an elision in that case, according to the exigency of the verse, as may be seen in—

> Fuarar boga ó Ḃrian buiḋe—
> [A bow I had from swarthy Brian]—

where to keep at least seven syllables no elision is made from the meeting of the a in boga and the preposition ó, and the elision is omitted lest there should be a syllable wanting. Otherwise it would be better to have elision, although it may be excused when it could be done only, as I have said, by a certain licence. I have said it would be better, because in this case one of the vowels is short, and the other long; whence whenever both of the vowels are short no elision occurs* as appears when we look at the a in fa and the i of iargnó in the following—

> Atáim fa iargnó ón éaċt!
> [I am in anguish from the death]—

* Here the author seems to contradict himself, for in a previous example Anaiḋ re roga a Rí ṁáir—two short vowels meeting cause an elision. But though in such case báṫaḋ or elision is *usual* it is not of *obligation*.

CAP. III. [xvi.].

De Concordia.

1. Concordia vulgò uaim, duas expostulat voculas, quarum neutra sit adverbium, vulgò iarmbeurla, in omni quarto hujusmodi metri—vulgò rann díreaċ—quæ voculæ debeant indispensabiliter incipere, vel ab aliqua vocali, hinc inde ejusdem vel diversæ speciei, vel ab eâdem omnino consonâ, ut:

Iomḋa sgeul maiṫ ar Muire,
Fá moltar a míorḃuile—
Do ġeiḃ ar an óiġ n-ioḋuin,
Sgél ar cóir do ċreiḋioṁuin.

In primo enim quarto concordant maiṫ et Muire, utpotè incipientia ab m; similiter moltar et míorḃuile incipientia ab m, concordant in secundo quarto; in tertio autem óiġ et ioḋuin propter o et i vocales initiativas, nec obest n in n-ioḋuin, quia non est litera propria seu possessiva istius voculæ, sed accidentaria et adventitia, ad quam non debet attendi, sed ad sequentem hujusmodi adventitiam, qualis ibidem est i. Similiter concordant in quarto seù ultimo quarto dicti metri cóir et ċreiḋioṁuin, propter initiativas nempè c utrinque repertam.

CHAPTER III.

Of Concord or Alliteration.

1. *Concord* or alliteration, called by us uaim, requires that two words of which neither is an iarmbeurla or adverb should be found, in each line of this metre, beginning indispensably either *with a vowel*—of the same or of different species—or *with the same consonant;* as,

> Iomḋa sgeul maiṫ ar Muire,*
> Fá moltar a míorḃuile—
> Do ġeiḃ ar an óiġ n-ioḋuin,
> Sgél as cóir do ċreidioṁuin.

Here in the first quartan (or line) maiṫ and Muire agree in their initials, that is, they accord or *alliterate*—beginning with the same consonant m; similarly moltar and míorḃuile beginning with the same letter m agree in the second quartan; in the third also óiġ and ioḋuin agree in having initial vowels, nor does the n in the beginning of n-ioḋuin prevent this, because it is not a proper or radical letter of this word, but only accidental and adventitious,† which need not be considered, but rather the succeeding radical vowel i. So also in the fourth or last quartan of the above verse, cóir and ċreidioṁuin agree or *alliterate* as they begin with the same consonant.

* Literally:

> Many's the good story of Mary,
> In which her miracles are praised—
> The reader finds of the pure Virgin—
> A story 'tis right to believe.

† This n—usually called an eclipsing n—is really in this case a relic of the accusative ending (prehist. Irish—an) of the noun óiġ (for óig-en, óg-an) governed by the prep. ar. In modern Irish this n would not be used.

Though a succession of two (or more) words beginning with vowels is referred to as a species of alliteration, and may be called a general vocalic concord, this, of course, does not mean that the vowels are considered of the same value or sound, for in accented riming syllables the vowels never interchange. It is to be noticed that, in initial concord, the vowels are to be *different*—I believe, therefore, that with regard to initial vowels what was sought after was *melody* or variety.

2. Hæc autem concordia est duplex, *propria* scilicet et *similitudinaria*, vulgò fíor-uaim et uaim gnúise. Propria dicitur illa quâ duæ ultimæ voculæ alicujus quarti concordant modo jam dicto. Similitudinaria autem, quâ duæ voculæ alicujus quarti concordant quidem, etsi non sint ultimæ ipsius dictiones. Exemplum habes concordiæ propriæ in singulis quartorum allati jam metri. Exemplum autem similitudinariæ accipe :

D'ḟíor ċogaiḋ coṁailtear síoṫċáin :

—similitudinariæ enim modo jam explicato concordant ċogaiḋ et coṁailtear incipientes, esto non sint ultimæ dictiones quarti, imò ut sic concordent hac concordantia necessum est non sint ultimæ.

3. Adverte autem quod adverbium nunquam facit concordiam nec ipsum impedit. Similiter neque correspondentiam facit—de quâ infrà—neque impedit, neque majus extremum neque minus, neque *unionem*, de quibus infra, unquam constituit.

2. Now this *concord* or alliteration is twofold, namely proper (or true) and improper or apparent, or as we call them fíor-uaim and uaim gnúise. That is called fíor-uaim or true alliteration in which the two last (chief) words of a quartan agree in the aforesaid manner. It is called uaim gnúise—agreement to the eye—when the words of a quartan alliterate, but are not the two last words. Of the true or proper alliteration you have an example in each line of the stanza already given. Of the improper or apparent alliteration take this:

D'fior ċogaiḋ comailtear síoṫċáin:
[By the man of war is fostered peace.]

Here ċogaiḋ and comailtear agree in their initials in the manner already explained, but as they are not the two last words of the line, the concordance or alliteration is the apparent* or improper species.

3. Notice, however, that an *adverb*† never makes or hinders an alliteration. So also it neither makes an *assonance* (or rime)—of which more below—nor hinders one, nor does it ever constitute a rinn or point, the greater or the less, nor a union (internal rime), of which matters I shall treat hereafter.

* *Similitudinaria* (apparent or seeming) is here not a very exact term, for ċogaiḋ and comailtear make as true and real an alliteration as any other two words beginning with the same consonant—the aspiration of c (in ċogaiḋ) not affecting the matter, as is explained later. The only difference is, they are not in the strong or emphatic place—for as the second half of a verse was usually the stronger and more emphatic half, so also the second half of a line was treated as the stronger half. *Strong* and *weak* would better characterize the two positions.

† *Adverb* : Under the head *adverbium* the author includes a great many different kinds of particles and undeclined words, besides what are usually known as *adverbs* ; for instance, the article, possessive pronouns, the relative pronoun, the simple prepositions, conjunctions, and even the *verbs* is, ba, buḋ, bus—in fact, all short and unaccented words.

4. Concordia quæ dicitur propria, servire potest loco similitudinariæ, et vice versâ in omni quarto, præter tertium et ultimum secundi semimetri, qualia semper et indispensabiliter propriam requirunt concordiam, sine quâ nunquam sufficit similitudinaria, quæ multoties sufficit in primo semimetro. Non requiritur præterea adverbium tametsi toleretur jacere ante voculas similitudinariæ concordes in quarto, ut videre est in hoc:

Do ċosnas coṁaḋ nár ṁaiṫ:

ubi adverbium do toleratur, nec similitudinariam impedit concordiam inter subsequentes voculas. Poëtæ tamen despicientes hujusmodi similitudinariam adverbio postpositam, vocant asperam, vulgò uaim ġarḃ, vel gnúis ġarḃ. Tu autem hanc evites velut ingratam, sed ut evitare queas, sequentes tibi præscribuntur regulæ:

5. Primò, ut ultima quarti vocula sit nominativus verbo, ut

D'ḟior ċogaiḋ coṁailtear síoċċáin:

Secundò, vel ut verbum finiat subsequenter ad nominativum, ut—

An cogaḋ ceart ḃuaḋaiġeas!

Tertio, vel ut adjectivum finiat post substantivum, ut,

Gaḃam ċugam connraḋ maiṫ!

Quarto, vel ut substantivum ad adjectivum finiat, ut—

Ní fear mire ar maiṫ connraḋ.

4. The proper alliteration can, of course, serve in the place of the improper, and the latter for the former, in every line except the third and fourth of the verse, which always indispensably require the true alliteration—and here the improper (or weak) never suffices, although it is often sufficient in the first semi-metre. Nor is there any adverb required, although one may be allowed to stand before the improper alliteration in the seolaḋ or first semi-metre; as may be seen here:

Do ċosnas coṁaḋ nár ṁait—
[I have defended a gift that was not good].

—where the adverbial particle do is tolerated, but does not hinder a minor alliteration between the two subsequent words. Poets, however, not approving of this kind coming after an adverb, call it uaim ġarḃ or the rough alliteration, or sometimes gnúis ġarḃ, the rough aspect. You, however, must avoid this unpleasant kind, but in order that you may be able to do so, the following rules must be prescribed:

5. First, the last word of a quartan may be the nominative to the verb, as in—

D'ḟior ċogaiḋ coṁailtear síotċáin. (Séadna.)
[By the man of war peace is fostered.]

Secondly, a line may finish with a verb following a nominative, as

An cogaḋ ceart buaḋaiġeas!
['Tis the just war that triumphs!].

Thirdly, it may finish with an adjective following a substantive, as,

Gaḃam ċugam connraḋ mait!
[Let me accept a good bargain.]

Fourthly, the line may end with a noun dependent on an adjective, as in,

Ní fear misi ar mait connraḋ—
[I'm not a man good at a bargain!].

Quinto, vel ut substantivum quod in genitivo regitur ab alio substantivo finiat, ut,

Ní cothrom cogaidh Banba—

Sextò, vel ut verbum activum finiat post accusativum, ut,

Ar breaghdha an bean soin loitim—

Septimò, vel ut substantivum in accusativo finiat post verbum, ut—

Ní beodha laoch loiteas mnaoi·

6. Neque eclipsis nec aspirativa h, neque nudatio seù obtenebratio—vulgò uirdhiughadh de quâ suprà, neque séimhiughadh neque lomadh impedit hanc concordiam, nisi in sequentibus; quando scilicet litera h sequitur immediate ad p et efficit ut efferatur instar f, et sic litera f erit initialis alterius voculæ concordantis cum dictione incipiente ph, ut videre est in hoc quarto:

Admhaim duit mo pheacaidh féin!

Quoties autem h sequitur ad consonam f voculæ initiativam toties illa consona f non erit quæ facit concordiam, sed prima litera subsequens ad f sic aspiratam seu mortificatam per h, ut

Tagair leam a fhlaith Éirne!

ubi l in leam et l in fhlaith faciunt concordiam similitudinariam, nulla habita ratione istius fh. Item

Tagair leam a fhlaith Life—

—ubi l in fhlaith et l in Life propriam faciunt concordiam.

Or, fifthly, it may finish with a genitive dependent on another substantive, as,

Ní coṫrom coġaiḋ Ḃanḃa !
[Unequal the fighting in Banva !]

Or, sixthly, an active verb after an accusative may end a line, as in,

As breaġḋa an ḃean soin loitim :
[Fair is that woman I injure.]

Or, seventhly, a substantive in the accusative to an active verb may end the line, as in,

Ní beoḋa laoċ loiteas mnaoi !
[Unmanly the soldier that injures a woman !]

6. Neither eclipsis nor aspiration, nor the *nudation** of a consonant (l, n, r) that is, neither uirḋiuġaḋ† of which we have spoken above, nor séiṁiuġaḋ nor lomaḋ—hinders an alliteration, except in the two following cases :

(1) When the letter h immediately follows a p and causes it to be pronounced like f, then also f (or ph) must be the initial of the alliterating word, as may be seen here :

Aḋṁaim ḋuit mo ṗeacaiḋ féin.
[I confess my sins to thee !]

(2) Whenever h follows the consonant f in the beginning of a word, that is, when an initial f is aspirated, then it is not this f which is to make the alliteration, but the next consonant (l or r)—if a consonant follows—as in

Tagair leam a ḟlait Éirne !
[Prove to me, O lord of Erne !]

—where the l of leam and the l of ḟlait make an apparent concord or alliteration. Also

Tagair leam a ḟlait Life—
[Prove to me, O lord of Liffey !]

—where the l in ḟlait and the l in Life make the proper alliteration.

*The author does not define *nudatio* or lomaḋ in his *Grammatica*, but I think he means the *lightening* of l, n, r at the beginning of words when under the influence of aspirating particles, mo, do, etc. In Láṁ the l is trom or teann, in mo Láṁ the l is éadrom or lom (light or bare].

† Uirḋiuġaḋ (eclipsis) was sometimes considered a derivative of díoḃaḋ or díoġaḋ cutting off, destruction, O. Ir. díbad, but more usually it is written ur-ḋuḃaḋ, a compound of duḃaḋ darkening, from duḃ, black, dark.

7. Litera s initialis numquam concordat nisi cum alia s et tali qualis ipsa, seù qualiter ipsa afficitur, adeoque s non concordat cum sb, neque cum sc, neque cum sd, neque cum sg, sed s simplex requirit s simplex. Similiter sb postulat sb, et sic de aliis ut interveniat concordia. Pariformiter non concordat cum ts post particulam an: sed ts ut concordet requirit aliud ts, quale postulat articulus an, ut alibi diximus, exemplo de an tsúil, an tsliġe, etc.

8. Vidimus alibi consonantes *molles* numero tres, videlicet c, p, t; item *duras* nempè b, d, g; item *asperas* scilicet ch, ph (f), th; item quinque *fortes* ut ll, nn, rr, m, ng; item septem *leves*, ut b, ḋ, ġ, ṁ, l, n, r. Poetæ autem docent de qualibet harum classe, servato jam ordine, consonas prioris classis nobiliores esse, seù majoris potestatis consonis quibuscunque subsequentium classium. Et dicunt consonam s principem esse omnium consonarum seù reginam; post verò ipsam aiunt tres molles præcellere aliis subsequentibus omnibus omnium classium. Similiter duras excellere asperas, et fortes præcellere levibus, omnium utpotè ignobilissimis et debilissimis.

7. An initial ꞅ never accords with anything but another ꞅ, and then the consonant to which it may be joined must also accord; therefore ꞅ does not alliterate with ꞅb, nor with ꞅc, nor with ꞅꝺ, nor with ꞅᵹ, but a simple ꞅ requires a simple ꞅ. So ꞅb demands another ꞅb, and so of the other combinations. Similarly ꞅ does not accord with ꞇꞅ after the particle ꞇn, but in order to make an alliteration ꞇꞅ requires another ꞇꞅ, which the article ꞇn requires occasionally, as we have said before, for example, ꞇn ꞇꞅúil, ꞇn ꞇꞅliᵹe*.

8. We have seen elsewhere (see p. 52 of the *Grammatica*) that the *soft*† consonants are three in number, namely, c, p, ꞇ; that there are also three *hard*, namely ᵹ, b, ꝺ; that three sounds are reckoned *rough*, cħ, ꞇħ, pħ (or ꝼ); that five sounds or combinations are called *strong*, ll, nn, ꞃꞃ, m, nᵹ; and that seven sounds are *light*, ḃ, ḋ, ġ, ṁ, l, n, ꞃ. The poets, moreover, teach concerning each of these classes that, keeping the above order, those of the first class are "nobler" or of greater power than those of any of the subsequent classes. And they say also that the consonant ꞅ is the chief or queen of all the consonants, but that after this, the three soft consonants c, p, ꞇ, excel all others in the succeeding classes. Similarly they say the *hard* ones b, ꝺ, ᵹ, excel the *rough* (cħ, ꞇħ, pħ), and the *strong* ones the *light*—these last being the lowest and weakest of all.

* That an eclipsed ꞅ (ꞇꞅ) only alliterates with another ꞇꞅ is therefore a third exception to the rule that neither aspiration nor eclipsis hinders an alliteration.

† Dr. O'Donovan and other modern Irish grammarians—without understanding or trying to understand the point of view—have criticized and condemned the old native classification of the consonants as *unscientific* — especially with regard to the names *soft* and *hard*. O'Donovan and others say c, p, ꞇ are not "soft," but "hard," and that ᵹ, b, ꝺ are the "soft" consonants. I believe these moderns are wrong, and that our old authors were right, *according to what they intended to convey*; c, p, ꞇ are *mutes*, non-sonant or "silent" consonants—therefore our ancestors called them boᵹ, soft-sounding or silent consonants, b, ꝺ, ᵹ are *sonant*, audible, loud, and therefore they are cꞃuaiḋ, voiced or loud (hard) sounds: boᵹ and cꞃuaiḋ expressed, I believe, not the less or greater compression of the organs of speech, but the "soft" or "hard," *i.e.*, the "low" or "high" *effect of the consonant sounds on the ear.*

9. Nota tamen quod m rarò nisi in fine voculæ sit longa, ut in tam, mam ; imò rarò hoc ipso effertur longè quia consonæ fortes—maximè finales—sunt mediæ quantitatis in pronunciatione, mediæ inquam ut suprà inter longam et brevem. Revoca in mentem quod supra docuimus de quantitate syllabæ, vulgò síne, quam dixi triplicem, nempè longam brevem, et mediam, vulgò fada, gearr et meadónaċ ; hinc longa linea ponitur supra bás, rós, etc., sine quâ forent breves, ut bas, ros, bos, supra quæ nulla apponitur linea designans quantitatem longam vel mediam. Verùm media quantitas denotata per lineam non adeo longam super impositam medio quodam tractu effertur, non sicut longa vel brevis, sed breviùs quam longa, et longiùs quam brevis, ut cáint, geáll, dónn, seáng de quibus adhuc redibit sermo.

9. Note, however, that m is rarely long* at the end of a word, as in tam,† mam; rarely, indeed, is this pronounced long, because the strong consonants, especially finals, are of medium length in pronunciation—I say *medium*, that is, as explained above, between long and short. Recall to mind what we said above about the *quantity* of a syllable commonly called síne,‡ which I have said is threefold, namely, long, short, and medium, or in Irish fada, geárr, agus meaḋónaċ. Hence a long line is placed over bás, rós, etc., without which the vowels would be short, as, bas, ros, bos, over which no line is placed. The medium quantity, however, denoted by a superimposed line, not so long as in the former case, is expressed by a certain medium length of pronunciation—not so much long or short—but short rather than long, and long rather than short, as in cáint, geáll, dónn, seáng—of which enough for the present—the subject will recur.

* The author means not so much the letter m itself, or even its sound, as *a syllable ending in* m, especially a monosyllable, as mam, am, lom, tom, ⁊c. *Vowels* and *syllables* are said to have quantity, and to be *long* or *short*, but *length* is not generally ascribed to consonants.

† Tam is probably the word now pronounced and written am=time, occasion. The t is probably radical, cf. tam-all=a little time, a while. The t dropped out under the influence of the article—an tam was thought to be for an t-am. Cf. Latin *urbs, orbis* for *turbs torbis*: cf. also Ir. uiṁir for nuiṁir, ar an dorus for ṫar an dorus=tar an dorus=through the doorway.
Tam is probably the same as the Welsh *tam, tamaid*=a small piece, a bit. The root is found also in Lat. *tem-pus, tem-plum*, and is no doubt identical with the τεμ—in τέμνω=I cut.

‡ Ó Molloy and some other writers after him confounded the Irish síneaḋ, síne, a stretching, extending, lengthening, with the borrowed word síne older siġne for O. Ir. signe, *i.e.*, the Latin *signum*, a sign or mark: siġne fada=the long sign or mark—not the long *stretch* or extension. Our author uses síne for quantity, whereas it is but the sign of the *long* quantity; but he spells it correctly siġne in subsequent chapters. The confounding of the two words was natural.

CAP. IV. [xvii.].

De Correspondentia et Extremis.

1. Correspondentia vulgò coṁarda duplex est, altera *sana* vulgò slán, altera *fracta* vulgo briste. Sana consistit in convenientia duarum vocularum in numero syllabarum, et quantitate vocalium et immixtione consonarum consimilium, seù ejusdem classis, aut defendentium sese ipsas juxta ordinem syllabarum; præterquam quod initiativa consona non necessariò debeat sic correspondere cum ulla initiativa alterius voculæ; nisi quando plures consonæ quam duæ simul confluunt in initio, tunc enim perinde est quæ illarum correspondeat alteri in altera voculâ, quia sufficiet si altera aliqua maximè subsequentium sic correspondeat alteri in altera voculâ.

2. Unde quantum ad tres consonas molles c, p, t correspondebunt cuicumque subsequenti, correspondentia etiam sana: Sic correspondent roc, sop, lot, sunt enim monosyllabæ, ejusdem quantitatis utpotè brevis, ejusdem in specie vocalis, ejusdemque classis omninò consonæ extra initialem non excedentium duas, quia omnes sunt molles, adeoque inter se correspondent.

CHAPTER IV.

Of Assonance and of Terminations.

1. Assonance or rime—which we call comharda—is twofold, the one slán, that is, whole or perfect, the other briste, that is, broken or imperfect. The perfect assonance consists in the agreement of two words in the number of their syllables,* in the quantity of the vowels, and in their union with similar consonants either of the same class, or having them in the order of their syllables; except that an initial consonant need not necessarily correspond with the initial of another word; unless the initial consonants of more than two words are compared; then, indeed, it is equal which of them corresponds to another in another word, because it will suffice if the subsequent consonants—those following the vowels—correspond with each other.

2. Hence as to the three soft consonants, c, p, t, they will correspond to any subsequent letter of the kind, and such correspondence will be perfect; thus roc, sop, lot, *correspond* or assonate, for they are monosyllables of the same quantity, namely, short, of the same kind of vowel, and the consonants are all of the same class [except one initial the s of sop—for r and l are of the same kind], and therefore as the final consonants are all soft, the words *assonate* or correspond in every respect.

* This agreement in the number of syllables is only needed in certain kinds of metre—as in rionnard, and the two varieties of rannuigheacht; obviously not in deibhidhe where the riming words must have an *unequal* number of syllables. Still even in deibhidhe we must remember that the accented and riming *syllables* must be of the same quantity and equal in number—one syllable to one, two to two, etc.

3. Sic correspondent gad et lag propter identitatem vocalium et quantitatis et classis consonarum, cujus sunt d et g. Similiter correspondent deaċṁoiḋ et leaṫnoiḋ et leanfoiḋ, quia conveniunt in numero syllabarum, item in quantitate, item in vocalibus et consonis, extra primam ejusdem classis, *v.g.*, in ḋ, hinc inde in ċ, ṫ et f. Similiter per omnia correspondent barr et gann et ball et am et bang; item concordant taoḃ, Aoḋ, laoġ, caoṁ, saor; item concordant daol, faon, taom, nulla habita ratione principiantis consonæ.

4. Adverte ex consonis quasdam mutare suam potestatem et naturam ob consortium aliarum, de quibus postea redibit sermo.

5. Correspondentia *fracta* est duarum inter se vocum convenientia in numero syllabarum et vocalium et quantitate, nulla habita ratione consonarum quoad speciem vel genus vel classem, sed ut non constent consonis ad sanam deservientibus correspondentiam. Hujusmodi autem correspondentia fracta tolerat ut vocularum sic correspondentium altera finiat in vocalem et altera in consonam: sic fractè correspondent ba et blas, item cas et tlaċt, item aoi et aois, item blaoisg et baois, etc.

3. Thus ᵹaᴅ and laᵹ correspond or *assonate* on account of the identity of the vowels and of their quantity, and of the class of consonants to which ᴅ and ᵹ belong. Similarly correspond ᴅeaċṁoiḋ (tithes) and leaṫnoiḋ (spread thou) and leanḟoiḋ (he will follow) because they agree in the number of their syllables, in their vowels and consonants, and also in the final ḋ (which is the first in its class—the *leves* or light, ḋ, ḃ, ġ, l, n, ꞃ, ṁ) as well as in the other consonants ċ, ṫ, ḟ. In the same way, in all respects rime baꞃꞃ and ᵹann and ball and am and banᵹ; also ᴛaoḃ, Aoḋ, laoġ, caoṁ, ꞅaoꞃ *accord** or rime; and so rime ᴅaol, ꝼaon, ᴛaom†—no notice being taken of the initial consonants.

4. Notice that some consonants change their power and nature by their union with others (*i.e.*, by eclipsis, aspiration, etc.)—about which more will be said later.

5. The broken or imperfect rime is the agreement of two words in the number of their syllables, in the identity and quantity of their vowels, without reference to the consonants as to species, genus, or class—so long as they are not of the class that form a perfect rime or correspondence. This broken rime moreover allows that one of the words so agreeing may end in a vowel, and the other in a consonant; thus not only do caꞅ and ᴛlaċᴛ, blaoiꞅᵹ and baoiꞅ form an imperfect coṁaꞃᴅa or rime, but also ba and baꞅ, aoi and aoiꞅ.

* The author's *concordant* is, of course, here used in the general sense of "agree," "rime"—and not in the specific technical sense in which he used it in the previous chapter—that of *alliterate, make an alliteration.*

† Ꞇaom in the more exact metres would not rime perfectly with ᴅaol or ꝼaon, for the m is a *strong* or heavy consonant riming with ll, nn, nᵹ, and not with l and n which are both light: a better example would be ᴅaoꞃ or caoꞃ—for l, n, ꞃ when medial or final are all light. But in the less exact óᵹlaċaꞅ metres, the riming of ꝼaon and ᴛaom would be tolerated.

6. Termini, de quibus suprà, dividuntur in *majus extremum* et *minus extremum*—vulgò rinn et áirdrinn. Suntque duæ voculæ, quarum una alteram unica tantum excedit syllaba, inter se tamen conveniant, ut dictum est de correspondentia—in numero syllabarum etiam, excepta prima excedentis, nulla habita ratione aliàs primæ syllabæ quâ posterior excedit primam. Excedens autem vocatur *majus extremum*, et est postrema vocula istius semimetri in quo admittitur. Excessum verò, seu vox pauciorum syllabarum appellata *minus extremum* est ultima dictio primi quarti cujusque semimetri in quo admittitur; adeoque hæc vocatur rinn, illa verò áirdrinn. Sit exemplum glas et solas, item taċar et cuartaċaḋ, item gaḃaiḋ et fuaraḃair. Ex quibus voculæ glas tanquam minori extremo bene convenit solas tanquam majus extremum, quando ritè ponuntur in metro, et sic de reliquis.

7. Dixi autem in quo admittitur, quia ut suprà, etsi admittatur in genere metri vulgò deiḃiḋe, nequaquam similiter in reliquis quinque suprà enumeratis. Sit ergo exemplum hujus metri in quo admittitur:

Ógláċ do ḃí ag Muire ṁóir,
Naċ ttug eiteaċ 'na h-onóir:

Vocula enim ṁóir est minus extremum, vocula verò h-onóir est majus extremum.

6. Terminations or *points*, spoken of above, are divided into the *less* and the *greater*—or, as they are called, the rinn and the áirdrinn. They are two words one of which exceeds the other by a single syllable, but let them agree—as has been said before about assonance—in the number of syllables, except the first syllable, no account in this respect being taken of the first syllable by which the second rinn exceeds the first. The exceeding or longer *point* is called the greater or áirdrinn, and is the last word of the semi-metre in which it occurs. But the exceeded point or the word of the fewer syllables called the lesser, is the last word of the first quartan of any semi-metre in which it occurs, and so this is called the rinn or point, the other the áirdrinn or *long point.* Take for example glas and sonas, also taċar and cuartaċaḋ, also gaḃaiḋ and fuaraḃair. Of these, with the word glas as minor point the word sonas as major point well agrees, when duly placed in a stanza—and so of the rest.

7. I have said *in whatever verse it is admitted*, because, as said above, although admitted in the metre called deiḃiḋe, by no means is it equally admitted into the five* others above enumerated. Let this serve as an example of this metre:

Óglaċ do ḃí ag Muire ṁóir
  Naċ ttug eiteaċ 'na h-onóir :

[Noble the servant of Mary,
  Never refused he to honour her !]

Here ṁóir is the minor point, and h-onóir the major.

* " Five others " : rectè *quatuor*, for deiḃiḋe is one of the five metres enumerated in Cap. I., p. 4.

Similiter fieri debet in secundo semimetro, per omnia suo modo, ut in sequenti integro videri est metro:

Naoi ccéd is tri fiċid feiḃ,
Ag riġeaḋ d'Eilisabett,
Sóisir glic armṫa an ḟuinn,
Cóisir Ċalḃaiġ ṁic Conuill!

vel sic:

Geug oile nár ṫib ó ṫroid,
Ḃárr uirre ní ḃfuair aonċoid—
Ḟálḟoiṫnín nár ċlaon le crioṫ
Árdċoilín saor a sinsior!

8. *Unio* vulgò uaiṫne est duarum convenientia vocularum inter se, sicut dictum est de correspondentia, præterquam quod non postulet vocales utrobique esse easdem, tametsi requirat ut hæc interveniat inter subtilem et subtilem, item inter largam et largam, sic enim et non aliter uniuntur ut videri est in caol et maol, item inter saoġalta et aondalta, item inter tig et lig. Syllaba enim larga nequit uniri subtili ut lig et lag.

9. Verùm si voculæ non sint monosyllabæ, sed polysyllabæ, sufficiet eas convenire in subtilitate vel largitate ultimarum syllabarum, ut aḃḃa et bioḋḃa, item inṁe et doiṁne, item orṁaille et seanroiġe. Si tamen in omnibus convenirent syllabis, hinc inde utrobique largis et subtilibus, vel tantum largis, vel tantùm subtilibus, eo foret melius et gratiosius et dulcius.

So it ought to be in the second semi-metre in all cases of this measure—as can be seen in the following complete stanza:

Thrice three hundred and three score—
Tale unheard by thee before—
Feasted free in Calvach's hall
Caring light what might befall!*

Or thus:

Youth who never flinched from fight—
None could beat and none affright—
Never bent the knee through fear—
Poplar tall without compeer!†

8. *Union* which we call uaiṫne‡ is an agreement of two words much like what has been said of *correspondence* or assonance, except that it does not require the same vowels always—although it demands that this agreement should be between slender and slender, and also between broad and broad, for thus and not otherwise are words *united* or matched; as may be seen in caol and maol, saoġalta and aondalta, also in tig and lig—but a broad syllable cannot be *united* or matched with a slender, as lig and lag.

9. But if the words are not monosyllables but polysyllables, it will suffice if they agree in the slenderness or breadth of their last syllables, as aḋḃa and bioḋḃa, also inṁe and doiṁne, also orṁaille and seanroiġe. If, however, they agree in all their syllables, first and last, everywhere, in broad and slender, or have only all broad or all slender, the verse will be all the better and the sweeter and the more graceful.

* Literally:

Nine hundred men and three score—
When Elizabeth was reigning—
Were the company of Calvach, son of Conall ó Molloy,
The wise, strong-armed young chief of his land!

† Literally:

Another young branch that never flinched from fight
Over whom none ever gained triumph—
The sheltering wall that never bent through fear—
Lofty tree of noble ancestry!

‡ Uaiṫne, from what is said here and in subsequent chapters, is clearly only another kind of *assonance* or but another name for it—especially for the initial and internal assonance. Although it resembles the word *unio* and is translated *union*, although even there was an old word uaṫ for *one* whence uaṫa—singular, and uaṫaḋ the singular number, also, a small number, a few, it is doubtful if this is the original meaning and derivation of the word: it may mean a column, a support; a word of equal sounds and syllables supporting or matching another.

10. Caput vulgò ceann appellatur monosyllaba vox quam semimetrum generis seadna requirit in ultimo loco postremi quarti, cujusmodi sunt ionn in sequentis semimetri fine et fionn :

Oiġre Ċaṫaoir cionn a ċiniḋ Ionṁuin linne gioḋ é ionn— Brataċ aige na ccúig ccóigeaḋ, Caṫaċ óigḟear úir na bḟionn.	Séadna :

11. Urlann ea vocatur vocula in initio primi quarti alicujus semimetri reperta, cui ut alia correspondeat aut correspondentiam faciat non est necessum, neque vitium si faciat ; unde si hujusmodi vocula nullatenus interveniat, eo longe majoris semimetrum est laudis, et vocatur inde ab Hibernis láindeunaṁ, quod sonat perfecta compositio, perfectam intellige antonomasticè dictam.

12. Aliud adhuc requiritur in metro et vocatur amus inque hoc consistit ut vocales sint ejusdem soni, ita ut vix non coincidat cum correspondentia fracta, de quâ superius, præterquam quod amus semper et indispensabiliter in numero syllabarum postulat æqualitatem, ut hic :

Már daonnaċt dealḃtar san dán
Már dealḃ nó laoċraċt nó lúṫ,
Do nós gaċ mic roiṁir ríoġ
Reic a ġníoṁ ni doiġliḋ dún !

10. *Ending*, or ceann* as it is called, is a monosyllabic word which a semi-metre of the kind called seadna requires in the last place of the second or latter quartan, of which kind are ionn and brionn at the end of the following semi-metres:

> Oighre Chathaoir cionn a chinid, etc.
> Cahir's heir, his people's chieftain,
> Loved by us and worthy all—
> Holds the flag of Erin fearless
> Leader peerless, praise not small!

11. Urlann [spearshaft]† is the name given to the first word of any semi-metre—not being an unaccented monosyllable—and it is not necessary that it should make a rime or have a word riming to it, neither is it a fault if it makes any such rime; whence if a word of this kind does not occur (that is, if a semi-metre begin with an unaccented monosyllable) the semi-metre is all the more to be praised, and such a leathrann (or half-verse) is called by the Irish láin-deunamh which signifies *perfect composition*—"perfect" being understood in a limited and figurative sense. [In the seadna verse above given oighre is the urlann in the first semi-metre and is without a rime; in the second bratach is the urlann and rimes with catach in the next line].

12. Another thing required in some kinds of verse is called the amus, and this demands that the vowels should be of the same sound, and almost coincides with the imperfect assonance or rime, of which I have spoken already; except that the amus always and indispensably demands equality in the number of syllables, as here:

> If bounty be theme for *bard*
> If valour reg*ard* should win—
> Such traits in the son of my *king*
> I could *sing* whilst the world should spin!

* This term ceann is sometimes (as by O'Donovan and others) rendered *head*, and it is possible that ó Molloy may have understood it in that sense; but the Latin *caput* and its French representative *chef* also mean *end*, and the Irish ceann very often means *end* as in ceann míosa (the end of a month) ceann bliadhna, dá cheann de mhaide=the two ends of a stick. To call the last word of a couplet the "head" is, I think, an abuse of language, and I have translated the word ceann therefore in this sense *ending*. I take it to be simply a monosyllabic rinn.

† Urlann in this place is clearly but a fanciful name for the first or leading word of a leathrann, and is from the same figure by which the end of a line is called its *point*. Perhaps both were originally used only of the "shafts" and "points" of a line of *satire*. Cf. the English expressions, "shafts of wit," "shafts of ridicule," "a fool's bolt."

13. Sunt qui pro amus faciendo ponunt a ad correspondendum vocali e. Sed rarò: nec hos in hoc laudo nec imitandos puto, quia non bene consonant utpotè subtilis cum larga, sed faciunt dissonantiam. Oi, in syllaba brevi facit amus seù consonat cum ai similiter brevi, ut in troiṫ et flaiṫ consonant namque utrinque subtiliter et sonat oi quod ai; loco hujusmodi amus bene potest deservire correspondentia.

CAP. V. [xviii.].

De metro Hibernis deiḃiḋe.

1. Hujus generis semimetrum requirit ut primum ejus quartum finiat in voculam quæ sit minus extremum vulgò rinn. Secundum verò ejusdem semimetri quartum desinat in alteram voculam quæ sit majus extremum.

2. Quodlibet quartum cujusque semimetri postulat constare septem syllabis, non pluribus nec paucioribus in scansione, ut antè dictum est, sive interveniat elisio alicujus vocalis sive non.

3. Primum hujus generis semimetrum, vulgò seolaḋ, ultra minus et majus extremum, et dictum in quartis syllabarum numerum, adhuc requirit in quolibet quartorum, illam de quâ supra dixi concordiam, vel propriam vel similitudinariam ita ut in utroque quarto primi semimetri ad minus interveniat similitudinaria, elegantior autem foret propria, sed propria semper citra licentiam requiritur in quartis secundi semimetri, scilicet inter ultimam quarti voculam et aliam immediatè præcedentem, vel quasi immediatè et valde vicinam.

13. Some in making an amus put an a to rime with e but rarely; nor do I commend these, nor think they should be imitated, because these vowels do not rightly *harmonize** one being slender, the other broad—in fact, they make rather a *dissonance.* Oi in a short syllable makes an amus with ai also short, as in troiṫ and flaiṫ, which rime because the broad vowel in each is modified by a slender, and in fact oi short sounds as ai. For this kind of amus an assonance can well stand.

CHAPTER V.

Of the Metre called by the Irish deiḃiḋe.

1. A couplet of this kind requires that its first line should end in a word which is the *minor point* or termination called rinn. But the second line of the same couplet must end in a word which is called the *major point* or áirdrinn.

2. Any line of either leaṫrann (or couplet) requires seven syllables, neither more nor fewer in scansion—whether, as has been said before, the elision of any vowel occurs or not.

3. The first semi-metre of this kind—the leading or seolaḋ—besides the minor and major point, and the due number of syllables, requires further in each line that *concord* or alliteration I have spoken of above—either the true species or the apparent, so that in each line of the first couplet at least the weak alliteration should occur, but the proper or true species would be more elegant; but the true always without any licence is required in both lines of the second semi-metre, that is, between the last word in the line and another immediately preceding, or almost immediately and very near.

* Harmonize: the author's *consonant* is a very appropriate word here for *assonate, agree in sounds;* this agreement or harmony of sounds is, indeed, called *consonantia* as often as *assonantia* by continental writers on the subject.

4. Secundum verò semimetrum plus adhuc exposcit, nempè ut nullum sit verbum vel nomen in ultimo ejus quarto, præter majus extremum, cui non correspondeat aliud in anteriori ejusdem quarto ; quia nullum debet esse in primo quarto hujusmodi secundi semimetri, vel verbum vel nomen (si exceperis urlann et minus extremum) cui non correspondeat alterum in sequenti quarto ejusdem. Dixi nomen vel verbum, quia inter hæc et similes voculas non computantur adverbia vel articuli, ut aliàs dixi. Sit exemplum :

Ógláċ do ḃí ag Muire ṁóir,
Naċ ttug eiteaċ n'a h-onóir,
Leis nár ḃ'áil don uile ḃan,
Aṁáin aċt Muire máṫar.

5. Ubi insuper necessum est ut concordiæ ultimi semimetri sint propriæ et non similitudinariæ. Declaro omnia : Vides si numeraveris quodlibet quartum septem constare syllabis, non amplius, facta scansione ut in primo quarto allati jam semimetri, in quo intervenit elisio inter ḃí et ag : vides præterea minus extremum quod exceditur a majori et cum eadem quantitate ejusdemque speciei syllabæ contineatur in majori extremo ; nam sic ṁóir comprehenditur in h-onóir. Vides præterea qualiter in eodem quarto reperitur concordia etiam propria inter Muire et ṁóir, utpote concordantibus in initiativa consona.

4. But the second semi-metre requires further that there should be no (important word) verb or noun in the last quartan—except the major point*—to which another in the previous line does not rime; for there should be no word in the first quartan of this second semi-metre—whether verb or noun—if we except the urlann or leading word and the minor point—to which another does not correspond in the second of the same. I have said *noun* or *verb* because amongst such and similar words we do not count adverbs or articles, as I have said elsewhere. For example:

Óglác do bí ag Muire móir
Nać ttug eiteać 'na h-onóir,
Leis nár b'áil don uile ḃan,
Aṁáin aċt Muire máṫar!†

5. Here it is necessary, moreover, that the *concords* (or alliterations) of the last semi-metre should be the *true* ones and not the *apparent*. I will now show that this example has all the requisites (of Irish deibiḋe). You see, if you have counted, that each quartan consists of seven syllables, not more, as when scansion is made in the first line, elision occurs between bí and ag: you see also the minor point (ṁóir) exceeded by the major point h-onóir, and with the same quantity and the same kind of syllable, the rinn may be contained in the aird-rinn—thus ṁóir is comprehended in h-onóir.

* It is curious that the author for the moment does not seem to consider that the rinn rimes or "corresponds" with the áird-rinn—whereas this correspondence (in the *accented* syllables) is one of the chief characteristics of this metre. It is true, however, that whilst rinn and áirdrinn were used for the final rimes, another name uaiṫne was used for the internal rimes, as b'áil and aṁáin, uile and Muire. Here, again, not the *nature* of the thing but the *position* makes the difference.

† Literally:

Noble the servant of Mary—
Never refused he to honour her—
Count all the fair race of women,
None loved he like unto Mary!

6. Vides præterea qualiter in eodem quarto reperitur concordia etiam propria inter Muire et ṁóir, utpote concordantibus in initiativa consona. Porrò vides qualiter finalis consona minoris extremi habet similiter finalem consonam majoris extremi, ejusdem secum classis, nempè consonam levem, cujusmodi est r utrobique. Item vides in secundo quarto prioris semimetri qualiter interveniat concordia inter eiteaċ et n-onóir, quia incipiunt utrinque a vocali, nam ad n non attenditur, quia non est possessiva, sed accidentaria. Vides præterea in primo quarto secundi semimetri concordiam esse inter dh'áil et uile, incipiunt enim utrinque a vocalibus, nec officit d in d'áil quia accidens est et non possessivum istius voculæ.

7. Rursus vides minus extremum ejusdem nempe dan comprehendi in majori subsequentis, nempè máṫar, in quibus convenitur etiam in consonis finalibus, nempè n et r quæ sunt leves ejusdemque classis. Adhuc vides áil et aṁáin habere unionem ut suprà dictam, eamque insuper intervenire inter Muire et uile. Item finalem consonam majoris et minoris extremi, nempè voculæ dan et máṫar esse ejusdem classis utpotè utrinque levis. Cæterùm omnia requisita ad hoc genus metri ibi reperies.

6. You see also how in the same line there is a concord or alliteration—even the true one—between Muire and ṁóir, as they agree in their initial consonant. Further, you see how the final consonant of the minor point is similar to that of the major—they are of the same class, namely *light*, and consist of the letter r in both cases. There is also to be seen in the second line of the first semi-metre how there occurs a concord between eiteaċ and h-onóir, because they both begin with a vowel—for one does not consider the h, as it is not radical, but only accidental. Then, again, in the first line of the second semi-metre there is a concord between d'áil and uile, for they both have vowels for initials, nor does the d' in d'áil hinder this because it is an accident and not a radical part of the word.

7. Again you see the minor point of the same line—namely ḃan* comprehended—so to speak—in the subsequent major, which again agree in final consonants, as n and r are both *light* and of the same class. Further, you notice that áil and aṁáin have a *union* or rime as above explained; another also there is between Muire and uile. Also you see that the final consonants of the major and minor points, *i.e.*, of the words ḃan and máṫar† are of the same class, namely, both *light*. You therefore find in the verse all that is demanded for this kind of metre.

* This curious word ban (don uile ḃan) does not appear to be used at present, nor do I call to mind seeing it in this sense in any other author. It is not the word bean, though, no doubt, connected with it, bean itself making ban in the genitive plural, and as a prefix bandraoi. banḟlaiṫ, ⁊c. Here it is a dative without inflection of some nominative ban which was a collective (prob. fem. with gen. bana) like bantraċt, an cinéal banda=womankind, the female race. Don uile ḃan=of all womankind.

† Notice máṫar used here as a *qualifying genitive ;* for the particular phrase Muire máṫar we now mostly use Muire máṫair or ṁáṫair, putting the second word in *apposition* to the first, here in the *nominative*. But we have many phrases like Muire máṫar : cf. macaoṁ mna, céile fir, malraċ fir, baintreaḃaċ fir, tiġearna easpuig, etc.

8. Ut hic:

Tig 'na ċeaṫrar uair oile,
Tig 'na ċúigear cladoire,
Tig 'na dís tig 'na duine,
Tig arís 'na Ruruide!

Item hic:

Glaine nó cáċ ṫú mar ṫriaṫ,
Laige a ttráċt nó Tirial,
Subáilce gan ċéim ar cúl
Trén re dubáilce a deaċlú!

Latinè:

Nec te candidior Tyrel, nec firmior extat,
Cui comes ut virtus nescia fama mori.

Sicut et in omni alio metro hujus generis observabis.

9. Difficilè quidem factu apparet hoc metri genus verùm difficilius creditu quod superius allatum Naoi ccéd, etc., refert; verissimum tamen, cujus ipse oculares vidi et audivi testes fide dignissimos: nempè quod Carolus Conalli filius Molloyorum princeps, avus illustrissimi nunc viventis, vastato Hiberniæ regno fame, flammâ, ferro, sub Elizabetha regina in summis annonæ penuriis, invitatos a se pro Christi Natalitiis, per dies duodecim tractaverit nongentos sexaginta homines in domo propriâ.

8. Or as here follows:

Tig 'na ċeaṫrar uair oile,
Tig 'na ċúigear claḋoire,
Tig 'na ḋís, tig 'na ḋuine,
Tig arís 'na Ruruiḋe!

i.e.,

Here's the rogue with others three—
Next the knave with four you'll see,
Now again he'll come with one,
Or as Rury quite alone!

Or like this:

Glaine nó cáċ tú mar ṫriaṫ,
Laige a ttráċt nó Tirial,*
Subáilce gan céim ar cúl
Trén re ḋubáilce a ḋeaċlú!

i.e.,

Nobler than all as a chief,†
Tyrell great beyond belief—
Strong 'gainst wrong thy noble mind,
Worth that never fell behind!

Thus, also, you will find every other poem of this metre.

9. Difficult to write, indeed, appears this kind of verse, but more difficult still to believe is the fact mentioned above in the example given at p. 30 ("Thrice three hundred and three score"). But it is perfectly true, and of the fact I have myself seen and heard witnesses most worthy of belief: namely, that under the rule of Queen Elizabeth, whilst the kingdom of Ireland was in many places devastated with famine, fire, and sword, and in dire straits owing to the scarcity of provisions, Calvach, son of Conall, prince of the ó Molloys, grandfather of the most illustrious present chief, having invited to his house nine hundred and sixty persons of all ranks for the feast of Christmas, freely entertained them there for the space of twelve days.

* The Tirial mentioned here is, no doubt, Father Patrick Tyrell, ex-diffinitor of the Franciscan Order, and one of the censors to whom Fr. ó Molloy's *Grammatica* was submitted. He was probably a native of Meath—at least of the diocese—like the author himself. The rest of this poem, which the author gave as an illustration of deiḃiḋe, is given at the end of this book. [The name Tirial is also spelt Tiriall and Triall: cf. Beárna an Triallaiġ or Bealaċ an Triallaiġ=Tyrell's Pass in Westmeath.]

† As a *chief*, *i.e.*, as guardian or superior.

CAP. VI. [xix.].

De metri genere Hibernis Seudna.

1. Seudnæ genus requirit octo syllabas in primo quarto utriusque semimetri ; in reliquis verò septem non plures nec pauciores in scansione, sive elisio interveniat sive non.

2. Porrò petit ut primum tum primi tum secundi semimetri quartum vocabulum finale habeat duarum præcisè syllabarum, reliqua verò quarta finiant in voculam unius syllabæ : ut—

Maiġre geal fa eitiḃ eala } 1. coṁad.
D'eitil re ḃfear ttreaġa téid. }

Item :

Rí na ndúl an rí do roiġne } 1. coṁad.
Do ní úr don ċoinnle ċríon. }

Sunt autem coṁad non feolaḋ, id est secundum semimetrum non primum.

3. Vocula monosyllaba quâ secundum finitur quartum ab Hibernis vocatur bráiġe ante quam immediatè præcedere debet alia vocula bissyllaba. Supportatur tamen aliquando interjacere inter ipsas iarmbeurla seù articulus adverbialis seù adverbium, quale tunc etiam vocatur bráiġe. Verùm etsi supportetur reputatur pro vitio in hoc rigorosi carminis genere, ut hic :

Cuiṁniġ go ḃfuil a rí ad rolla
Fuil na ttrí cColla ar do ċúl!

—ubi inter cColla et ċúl jacet adverbium ar : de do enim nihil curatur quia non est adverbium.

CHAPTER VI.

Of the kind of metre called Seudna.

1. The metre called Seudna requires eight syllables in the first line of each semi-metre, but in the rest seven, not more nor less in scansion, whether an elision occurs or not.

2. It requires further that the first line of each couplet should have its final word of two syllables precisely, but the other lines should end in a word of one syllable, as:

Maiġre geal fa eitiḃ eala
D'eitil ré bfear ttreaġa téid. } Second couplet of a seudna verse.

i.e.,

[Literally: A white salmon darts under the wings of a swan
That flew at the man with the spear.]

Or this:

Rí na ndúl an ri do roiġne,
Do ní úr don ċoinnle ċríon. } Second couplet of a seudna verse.

i.e.,

[Literally: The King of Creation he who made it—
He that makes green once more the old withered stubble.]

These, however, are all examples of the coṁad or closing couplet—not of the seolaḋ or leading distich.

3. The monosyllabic word in which the second quartan ends is called by the Irish bráiġe* before which there should come immediately a word of two syllables. It is allowed, however, that between these there may occur an iarmbeurla, that is an adverb or adverbial particle, which does not affect the bráiġe or "neck." But although allowed it is considered a fault in this strict species of verse, as here:

Cuiṁniġ go bfuil a rí ad rolla
Fuil na ttrí cColla ar do ċúl!
[Think, O king, that in thy pulses
Blood of three great Collas runs!]

—where between cColla and ċúl lies the adverb ar, for of do no notice is taken, as it is not an adverb.

* This word bráiġe—lit. *neck* or *throat*—is merely another name for the monosyllabic ending of a couplet in seadna or in [the true] rannuiġeacht beag, another name for the ceann or ending explained in Chapter IV., looked at from another point of view. What in one sense is the ending of a couplet or verse, may also be looked on as the *neck* or connecting link between two couplets or two verses. The term in Chapter VIII. is spelt bráġaid, but this is really an oblique case of the word spelt bráġa or bráiġe in the nominative. It agrees with the Welsh *brefant* and the Latin *vŏrāg-o*: not with *gurges*, with which it has been generally compared.

4. Nihilominus si hujusmodi adverbium eclipsatur seu eliditur seu mergi contingat in monosyllabam, tunc nullius vitii erit nota : ut hic—

> Aċt iongnaḋ ag ḟioraiḃ Ḟoṁóir
> Cioḋ fá ttioḃraḋ onóir d'Aoḋ.
>
> Item :
>
> Iomḋa file 'gá ḃfuil aige
> 'Gá ḟiġe a ttuiġ oide d'Eoin !

—ubi adverbium do eliditur per sequentem monosyllabam Aoḋ in primo semimetro. Item per monosyllabam Eoin in secundo semimetro—ut alias diximus de mersione vulgò báṫaḋ.

5. Hujus seudnæ quartum duas continebit voculas ad minus quarum neutra sit adverbium vel articulus, earumque una sit finalis et altera in vicinio et ambæ coëant ut supra dixi Cap. præcedente, ita ut ambæ incipiant a vocali aliqua, vel certe ab eadem in specie consonante, ut bene concordent, ut dictum est Cap. XVI., quo te remitto, ut :

> Trí gárṫa ar gnáṫaċ 'na ḋúnaḋ—

—ubi gárṫa et gnáṫaċ in primo quarto primi semimetri concordant seù conveniunt extra voculam finalem in consona initiativa g, quod sufficit ad ejus concordiam, tametsi non requiratur quin suffecisset hujusmodi concordiam intervenire inter ultimam voculam et aliam in anteriori, ut alias docuimus cap. præcedente ; ubi adverte a finalem in gárṫa per a initiativam in ar elidi et ex utraque fieri unam syllabam in scansione.

4. Nevertheless, if an adverb of this kind is eclipsed or elided, or happens to be merged in a monosyllable, then it will be no mark of a fault, as here :

> Aċt iongnaḋ ag fioraiḃ Foṁóir
> Cioḋ fá ttioḃraḋ onóir d'Aoḋ !
> [Wonder great with Fovor's soldiers
> Why such glory's given to Aodh !]
>
> Also :
>
> Iomḋa file 'gá ḃfuil aige
> 'Gá ḟige a ttuig oide d'Eoin !
>
> *i.e.*,
>
> [Many a bard of those around him
> Now is sounding Eoin's high praise !]

—where the particle do is elided by the following monosyllable Aoḋ in the first semi-metre. So to the monosyllable Eoin the same thing happens in the second couplet, as we have said elsewhere in speaking of báṫaḋ or sinking.

5. A quartan of this seudna will contain two words at least (neither of them being an adverb or article) of which one is to be a final and the other close to it, and both of them, as I have said in a preceding chapter, should be such that they begin with a vowel or with the same consonant, in order that they may alliterate truly, as said before in Chap. 16 [Chap. III. of the Prosody] to which I refer you. As for example :

> Trí gárṫa ar gnáṫaċ 'na ḋúnaḋ—
> [Three sounds that sound in that fortress]—

—where gárṫa and gnáṫaċ in the first line of the first couplet alliterate or agree in their initial consonants, outside the final word—which suffices for the alliteration although it may not be required—for truly it would have been better if the alliteration occurred between the last word and another preceding word, as I have shown in a previous chapter. Notice, also, that the final a of gárṫa is elided by the first vowel of ar, and from both there is made but one syllable in scansion.

Trí gárṫa ar gnáṫaċ 'na ḋúnaḋ,
Dúnaḋ árd a n-iḃṫer corm—
Gáir na stéd a ndáil na ndeiġḟear,
Gáir ṫéd is gáir ġeiṁeal ngorm!

6. Rursus hoc quartum finit in dictionem ḋúnaḋ utpote bissyllabam, adeoque hoc quartum habet ex se omnia necessaria ad primam medietatem primi semimetri. Nunc ergo eamus ad alteram quæ sic habet: ḋúnaḋ árd a n-iḃṫer corm, in qua vides septem syllabas, ultimam verò voculam esse monosyllabam necnon concordiam dari inter árd et n-iḃṫer, eò quod incipiant utrinque ab a et i vocalibus, n quippe in n-iḃṫer non est propria vel possessiva, sed accidentaria et merè casualis, qualis non impedit neque deservit ad concordiam, ut alibi diximus. Nec aliud requiritur hic ad primum seudnæ semimetrum.

7. Transeamus modo ad primum secundi semimetri quartum quod sic habet:

Gáir na stéd a ndáil na ndeiġḟear—

ubi observa octo tantum intervenire syllabas et ultimam voculam esse bissyllabam, et concordiam reperire inter ndáil et ndeiġḟear, non propter n utrobique repertam quæ nullius est positiva vel propria, utpote utrique adventitia, sed propter d quæ et initialis est et propriè positiva ambarum vocularum. Rursus observatur concordia in hoc quarto inter ultimam voculam et aliam anteriorem, quod semper est necessum, sicuti etiam in ultimo quarto secundi semimetri, ut alibi insinuavimus.

Trí gártha ar gnáthach 'na dúnadh, etc.
i.e.,
Three sounds e'er heard in his fortress—
That fortress where feasting reigns—
The neighing of noblemen's horses,
With harp-play—and clank of chains!

6. Again, this first line finishes with the word dúnadh, that is, a dissyllable, and so this quartan has in itself all the conditions necessary for the first half of the first couplet. Now let us go to the second line, which reads thus :

Dúnadh árd a n-ibhther corm :

—in which you see seven syllables, the last being now a monosyllabic word ; there is also a *concord* or initial agreement between árd and n-ibhther inasmuch as they begin respectively with the vowels a and i ; the n in n-ibhther, of course, is not radical or fundamental, but accidental and merely casual, such as does not hinder or make an alliteration, as we have said before.

7. Let us now pass to the first line of the second couplet, which is as follows :

Gáir na stéd a ndáil na ndeighfear.

Here observe that there are eight syllables, and only eight—the last word being again a dissyllable, an alliteration being found between ndáil and ndeighfear not on account of the n found in each, which is not radical in either word and only adventitious, but on account of the initial d which is fundamental in both words. In the next place, alliteration in this line is observed between the last word and another near it, which is always necessary, as is also the case in the last line of the second couplet, as we have already explained.

8. Nunc pergamus ad ultimum hujus semimetri, quod sic habet:

Gáir ċéd is gáir ġeiṁeal ngorm!

in quo vides septem tantum dari syllabas, ultimam præterea dictionem esse monosyllabam omninò convenientem in quantitate et sono, imò et finali consona levi ultimæ voculæ monosyllabæ primi semimetri, nempè corm. Quæ enim major convenientia quam illa reperta inter corm et ngorm, abstinendo ab identitate?

9. Adhuc vides ut requiritur dari concordiam non similitudinariam, sed propriam inter finalem voculam ngorm et penultimam ġeiṁeal. Incipiunt enim a consona g tanquam propria et positiva utriusque cum n propria non sit sed adventitia ultimæ voculæ. Præterea vides hic dari correspondentiam ut requiri docuimus Cap. XVI., inter ndáil primi quarti hujus posterioris semimetri et gáir secundi quarti ejusdem, necnon inter ndeiġḟear et ġeiṁeal. Item inter stéd et ċéd in iisdem. Et sic omnia necessaria ad hoc genus metri jam enumerat interveniunt.

8. Let us now go to the last line of this second couplet, which is as follows:

Gáir ṫéd is gáir ġeiṁeal ngorm!

in which you see but seven syllables, the last, moreover, a monosyllable riming thoroughly in sound and quantity and even in its final light* consonant with the monosyllabic final of the first couplet—namely corm. For what greater agreement or assonance could there be than that found between corm and ngorm, short of absolute identity? †

9. You see also, as is required, there is an alliteration—not the apparent but the real—between the final word ngorm and that preceding it, ġeiṁeal. For they begin with the consonant g as a proper and radical letter in each, since the n is not proper but adventitious in the last word. Besides this you observe there is an uaiṫne or internal correspondence, as we showed in Chapter XVI. is necessary, between ndáil in the first line of the second couplet and gáir in the second line of the same, as well as an amus between ndeiġḟear and ġeiṁeal; also an uaiṫne between stéd and ṫéd in the same lines. And thus all the conditions necessary for this metre already enumerated are found in this verse.

* Rectè *strong* or heavy—for m is rightly reckoned with ll, nn, rr and ng—the *consonæ fortes*—but aspirated m (*i.e.*, ṁ or mh) is among the *leves* or light, ḃ, ḋ, ġ, ṁ, l, n, r. See *Gram. Lat. Hib.* p. 160.

† Yet this *total agreement* or identity of vowels and consonants seen in c-orm and g-orm, though occasionally found in Irish verse, is not the usual—not the coṁarda which demanded *identity* of vowels, but rather *variety* of consonants, these latter, however (as explained by the author in Chapter IV.) to be of the *same class*. This, indeed, is the real difference between the Irish coṁarda or assonance, and the English so-called "perfect" rime. The delicate-eared Celt was not satisfied with mere identity of vowels and consonants—which to him would be monotonous, but sought rather *variety* in the consonants that followed the vowels.

10. Genus ipsum etsi sit difficile est elegantissimum, cujus gratiâ annexam addo compositionem, Latinè etiam explicatam, esto nec cum tanta emphasi nec cum æquali vel nervo vel succo :

A ḃláiṫ na muaḋ a ṗlúir Ṗluncétt,
A iarlaiḋ ġlórṁair Ḟiniḋ Ġall,
Ḋaoiḃ ar cuiriḋ ḃriaġṁar Ḃriġde
Míle bliaġan 'stuille tall !

Latinè :

Flos procerum, Fingalle Comes, Plunchette planeta,
Mille tibi post hoc, Brigida festa paret !

10. The metre itself, though difficult, is very elegant, for which reason I give the annexed composition,* explained also in Latin, though not with such force, nor with the same strength or savour :

A bhláth na muadh a phlúir Phluncétt, etc.

i.e.,

O Fairest flower of the Plunkets
  Worthy of honour and love—
Thine thro' the prayer of St. Brigit
  Be ages of glory above !

* The rest of this Irish poem is given at the end of this book—see p. 109. It was addressed apparently to the young Earl of Fingall, then in Rome, probably for his education. The Blessed Oliver Plunket, Archbishop of Armagh, who was put to death for the faith in London in 1681—only four years after Fr. ó Molloy's little work appeared in Rome—was a member of this noble family.

The Irish verse given above is a very good example of the metre called séadna. The first and third lines have eight syllables each, the others seven each. A phlúir Phluncétt shows alliteration in the first line, ghlórmhair, gall in the second, bhriaghmhar Brighde in the third, tuille, thall in the last. The first and third end in a dissyllable, the second and fourth in a monosyllable. Brighde has its amus in míle, bhriaghmhar and cuirid their uaithne (or internal rimes) respectively in bliaghan and tuille. The English version given above is not meant to show all the points of the Irish verse—giving but the ideas in the most general way and in some sort of metrical form.

CAP. VII. (xx.)

De Metro magno et parvo

necnon Casḃairn.

1. Numeratis jam duobus metrorum generibus oportet ad reliqua tria, ut præmisimus, passum facere, quibus et primo generi commune est constare quatuor quartis, et singulis horum similiter constare septem tantum syllabis, ut dictum est, in quo et in aliis a reliquis differt seuḋna.

2. Metrum itaque *magnum*, vulgo rannoiġeaċd ṁór ultra septem syllabas in singulis quartorum necessariò requirit finalem cujusque quarti dictionem esse monosyllabam, hoc est unius tantùm syllabæ. Præterea necessum est interveniat *unio* de qua supra, inter finales dictiones duas primi nimirùm et secundi semimetri ultimas, quæ utique debent uniri, seù *unionem* vulgò uaiṫne habere inter se, verum non requiritur unionem intervenire inter reliqua extrema, tametsi postuletur quod interveniat inter duas voculas, quarum una sit in primo quarto, altera in secundo primi semimetri; ex quibus prima vocula debet esse penultima vel quasi penultima ejusdem primi, quæ cum corresponsali in secundo quarto ut dictum est convenire debet in numero syllabarum, in quantitate, in vocalibus, seu subtilibus seu largis, earumve sono. Cæterùm non est necesse ut singulæ voculæ primi quarti primi semimetri perfecte concordent cum suis corresponsalibus in secundo quarto ejusdem semimetri.

CHAPTER VII.

Of Great and Little Versification

also of Casbairn.

1. From the two kinds of metre already described we must pass to the other three we have mentioned, in which also in common with the first kind (deibide) there are four quartans and seven syllables in each quartan—in which latter particular as well as in some others, seadna differs, as we have said, from all others.

2. The metre called *great versification** or rannoigeacd mór, besides the seven syllables in each line, requires also that the last word of each line should be a monosyllable or word of one syllable. Besides this, it is necessary that a *union* or uaitne (of which see above) should be made between the two final words†—that is, the last word of each semi-metre; these should assonate or rime, but it is not necessary that the final words of the other lines should rime. It is demanded, however, that there should be a correspondence or rime between two other words in each couplet, of which one is to be in the first line of the first couplet and a corresponding one in the second line; and of these the word in the first line should be the last but one, or nearly so, of that line, and should agree with its riming word of the next in number of syllables, in quantity, in vowels, whether slender or broad, and in the sound of the vowels. As to the rest, it is not necessary that each word in the first line of the first semi-metre should have perfect correspondence with each word in the second line.

* There is some reason for thinking that in naming this metre there has been an error which has been lightly passed on—that, in fact, this (with the monosyllabic ending) is the true rannuigeact beag, and that with the dissyllabic ending is the true rannuigeact mór. See my Seact Sárdánta Gaedilge for a discussion of the point (Sealy, Bryers and Walker, Dublin).

† This shows that as explained in Chapter IV. uaitne is really but another name for comarda or assonance, only given rather to the internal rimes than to the final ones. The riming of a final with an internal word in a succeeding line is an amus, and sometimes this term is given to the internal riming word itself.

3. Sit exemplum:

> Dealg aṫáloiḋ oṫras Taiḋg,
> Dár n-antráṫoiḃ toċta an tuilg,
> Creuċt oile ar ḟeolḟoġail ndeilg
> Loiġe an deirg ḃeoġonaiḋ ḃuirḃ!

—ubi vides omnia servari quæ dicta sunt requiri: primò septem syllabis quodlibet constare quartum, dari concordiam in primo quarto primi semimetri, nempè inter aṫáloiḋ et oṫras. Item aṫáloiḋ perfectam habere correspondentiam cum n-antráṫoiḃ; sed et oṫras et toċta correspondere inter se esto non tam perfectè, præterea optime concordant toċta et tuilg in secundo quarto primi semimetri, ubi ne superfluat syllaba eliditur a in toċta per subsequens a in an. Item bene uniuntur tuilg et ḃuirḃ quantum ad vocales, syllabas, sonum, et quantitatem; vocula autem creuċt prima nimirùm secundi semimetri et est et sortitur nomen urlann de quo suprà.

4. Porrò oile et ḟeolḟoġail concordant, oile verò et loiġe bene uniuntur, sicuti et ndeilg et deirg inter se; similiter egregiè uniuntur ḟeolḟoġail et ḃeoġonaiḋ. Ubi vides undique perfectum *metri magni* artificium, in se sanè difficillimi, ut et videre est in sequenti:

> Calḃaċ mac Caṫaoir na ccaṫ,
> Tarḃaċ gan taṫaoir dá ṫioġ—
> Fial an t-óg, coṁtrom ó ċeart,
> Iar tteaċt ó ċongoll 'na ċioṫ!

3. Let this be an example:

> Dealg aṫáloiḋ oṫrar Taiḋg,
> Dár n-antráṫoiḃ toċta an tuilg,
> Creuċt oile ar ḟeolḟoġail ndeilg
> Loiġe an deirg ḃeoġonaiḋ ḃuirḃ!

i.e.,

[Literally:

> Ill comes upon ill—a thorn tears open Theigue's wound,
> At untimely hours come blows of ill fortune—
> After the havoc of the flesh tearing thorns
> Comes the payment of the bungling ignorant quack!]

—Here you see all things observed which I said were necessary, each line consisting of seven syllables, an alliteration in the first line of the first couplet, namely, between aṫáloiḋ and oṫrar. Again we find aṫáloiḋ making a perfect assonance with n-antráṫoiḃ, there is also a correspondence between oṫrar and toċta, though not so perfect; moreover, toċt and tuilg excellently alliterate in the second line, where lest there should be a superfluous syllable the a of toċta is elided before the succeeding a of an. Also tuilg and ḃuirḃ are well matched (or rimed) as to vowels, syllables, sound and quantity; whilst the word creuċt, the first that is in the second couplet both is the urlann (or shaft) of that line and receives that very name—concerning which see above.

4. Further, oile and ḟeolḟoġail accord (or alliterate)—as the aspirated ḟ beginning the second word does not count either in pronunciation or prosody; oile and loiġe also are well matched, so also ndeilg and deirg to each other: in like manner ḟeolḟoġail and ḃeoġonaiḋ are excellently matched. You see here the perfect art of the *great versification*—in itself truly most difficult, as may be seen further in the following:

> Calḃaċ mac Caṫaoir na ccaṫ,
> Tarḃaċ gan taṫaoir dá ṫiog—
> Ḟial an t-óg, coṁṫrom ó ċeart,
> Iar tteaċt ó ċongoll 'na ċioṫ!

Lit.: Calvach, son of Cahir of the battles—Serviceable beyond reproach to his house—Generous the youth, just from love of right—Right that falls in a shower from his sense of honour.

Vel sic:

Do ċleaċt mo ċara gá ċur
Ṫeaċt go tanaḋ ṫeaċt go tiuḋ—
Már ar ġráḋ é gion gurb' eaḋ,
Nár an fear ané aniuḋ!

5. Quantum attinet ad aliud genus metri vulgò rannoiġeaċt beag, observa bene quod eodem planè modo fiat sicut præcedens rannoiġeaċt ṁór, præterquam quod omnia quarta in rannoiġeaċt beag finiant in voculam bissyllabam ut videre est in sequenti:

Roġa na cloinne Conall,
Toġa na droinge dearam,
Tolg dár seolaḋ rug roiṁam,
Conall tug d'Eoġan fearann!

—in quo vides omnia observari quæ observantur in præcedente metro, et nullam intervenire differentiam inter utrumque, præterquam quod finales voculæ hujus metri sint bissyllabæ—istius verò finales omnes sint monosyllabæ.

Unde ad hoc genus metri attinebit sequens:

Ón mac rob aorda d'Ḟiaċaiḋ
Taorgta tig maṫ gaċ muaḋaiġ,
Calḃaċ óg roġa an ríoġraiḋ,
Toġa tíorṫaiġ cló cuanaiḋ!

Or this:

Do ċleaċt mo ċara gá ċur
Teaċt go tanaḋ teaċt go tiuḋ—
Mar ar ġráḋ é gion gurb' eaḋ,
Nár an fear ané aniuḋ!

[Literally:
A friend of mine on invitation
Used to act on the motto—"Come alone, come for long"
But whether he meant it for friendship or not—
I'd rather the guest of yesterday stayed not to-day!]

5. Now as regards the other kind of metre called rannoiġeaċt beag, observe well that it is formed in almost the very same manner as the preceding rannoiġeaċt ṁór, except that all the lines in it finish in a dissyllable, as may be seen in the following:

Roġa na cloinne Conall,
Toġa na droinge dearam,
Tolg dár reolaḋ rug roṁam
Conall tug d'Eoġan ḟearann!

i.e.,

[Literally:
Choice of the clan is Conall—
Best of the tribe I declare—
A chief for our guidance who went forward—
Conall who gave Eoghan his kingdom!]

—in which you see all things observed which are found in the preceding metre, and no difference occurring between them, except that the final words of the lines in this metre are dissyllables*—whereas the finals in the former case are monosyllables. The following also will therefore be of this metre:

Ón mac rob aosda d'Ḟiaċaiḋ, ⁊c.

i.e.,

[Literally:
From Fiacha's eldest son
Little the good that falls on each worthy,
But young Calvach is the choice of all chieftains—
Best of patriots, with the true stamp of his race!]

* And ending in dissyllables—the longer or greater points—it must be the true rannuiġeaċt ṁór, and not the other, which should obviously be called the rannuiġeaċt beag.

6. Genus denique metri vulgo casḃairn in quolibet sui quarto septem syllabarum finire debet in voculam trisyllabam, requiritque sicut dictum est de reliquis, suas concordias, correspondentias, et uniones proportione servata, nec minoris est artificii esto minoris apparent suavitatis, ut videre est in sequenti :

Puirt ríoġ aċaiḋ ḟionnloġa,
Síoḋ Ċaṫail a ccoṁlaḋa,
D'á ġoin d'arm í luġaine—
Do ṁarḃ soin an síoḋuiġe.

—ubi vides quarta omnia septem syllabarum finire in dictionem trisyllabam, concordare autem in primo quarto aċaiḋ et ḟionnloġa utpote incipientia a vocalibus, elisa litera ḟ. Item ríoġ in ipso et síoḋ in sequenti correspondent similiter aċaiḋ et Ċaṫail ; item Ċaṫail et ccoṁlaḋa concordant in litera c initiativa utriusque ; similiter in secundo semimetro concordant d'arm et luġaine. Item correspondent d'arm in primo ejus quarto et ṁarḃ in sequenti ; similiter ġoin et soin. Item concordant in postremo soin et síoḋuiġe in initiativa litera nempe consona s, etc., ut dictum est de Metro magno observata proportione, juxta hoc examina sequens ejusdem nempè metri carmen :

Laoċ áḃḃal an t-óg-Ċalḃaċ
Caor a ngáḃa grianlasa!
A naṁa ó ḟeiḋm aoiḃneasa,
Taṁta mur ḟéin ḟiarasa!

6. Lastly, the kind of metre called carbairn*—in which again each line has seven syllables—should finish each quartan with a word of three syllables, and requires, like the rest, its alliterations, assonances, and unions in due proportion; nor is it less artistic, though it may appear less agreeable, as may be seen in the following:

Puirt ríog achaidh ḟionnloga, etc.

Literally:

Seats of kings were the fields of Fionnlugh,
Cahal's hill stood near their gates—
But struck with the weapon of Iughaine's grandson,
That weapon slew the keeper of the hill.

—where you see the lines, all of them seven-syllabled, finish in a word of three syllables, alliteration occurring in the first quartan between achaidh and ḟionnloga, as they begin with vowels, for the f is elided. So ríog in the first line rimes with síodh in the next, and similarly achaidh and Cathail. Cathail and ccomhlada alliterate, both having c for their initial; in the same way in the second couplet arm and Iughaine accord in having initial vowels. Also there is assonance between d'arm in the first line of the second couplet, and mharbh in the last; and there is another rime between goin and soin. In the last line soin and síodhuighe alliterate in their initial consonant s: thus of other things, each in its place, as has been said of *great versification.* In addition, examine the following verse written in the same metre:

Laoch adhbal an t-óg Calbhach, etc.

i.e.,

Calvach óg—great the warrior—
On field of danger—falls like thunderbolt—
Ever from hope of happiness
Sternly he cuts off his enemy!

* Carbairn: This being but a late form of the word, it would be difficult to explain its meaning if we had not older forms. It is a shorter form of carbháirne which was formerly cas-bháirdne (f.)=*twisted bardism* or versification, as a contrast, no doubt, to dán díreach or *direct metre.* The same notion gave the name dragneach (thorny) to a metre with lines of nine or ten syllables, each ending in a trisyllable. From the short explanation given in the text, no very clear idea could be formed of its nature, except that the lines are seven-syllabled, all ending in trisyllables. Nor from the one example is it clear where the final rimes occur—apparently each couplet rimes. O'Donovan (Ir. Gram.) quotes the same example without translation or remark, but from other sources we learn that the final rimes were alternate—mostly the second and fourth lines. Another variety of carbháirdne was the oll-charbháirdne or carb. ceanntrom (the great—or the heavy-ending carbairdne) which had lines of eight syllables, each ending in a tetrasyllable; but it does not appear to have been much used.

CAP. VIII. [xxi.].

De Carmine vulgò Ógláċas.

1. Jam sufficienter diximus de *metro recto* maxime nunc usitato, tametsi alia adhuc restant metrorum genera iis inferiora, et metra non recta ex quibus est præsens. Metrum igitur, seu quasi metrum, seù umbram habens metri, seu metrum secundum quid dictum ógláċas fieri potest ad imitationem cujuscumque *metri recti* superiùs traditi, etsi frequentiùs fiat ad imitationem eorum quæ vocantur deiḃiḋe, seuḋna, metri magni, parvi, et non nunquam casḃairn quantum ad primum semimetrum, quantum verò ad secundum ad similitudinem metri parvi.

2. Omne ipsius quartum requirit septem syllabas, nunquam plures, nisi fiat ad imitationem seuḋna, tunc autem priora semimetrorum quarta constabunt octo syllabis. Simia enim est, et eò ornatius fit, si in singulis quartorum servetur concordia de quâ superius dictum; de vera autem unione, vera correspondentia nihil curat; nihilominus, si intervenerint, eò melius. Dixi de *verâ*, quia similitudinarias seu apparentes admittit, atque requirit, hoc est ut sonet ad aurem, et loco verarum habeat amus de quo suprà. Exemplis res patebit.

3. Accipe igitur ógláċas factum ad imitationem deiḃiḋe ut:

Ógláċas deiḃiḋe:

A Ḋuiḃ ġil an cclúin tú in ġáir
'Sa toiġ-se amoiġ go móṙḋáil?
Ní binn lais gaċ cluais do ċluin
Gáir ḃainse ṁic uí Ḋáluiġ!

CHAPTER VIII.

Of the verse called Óglaċas.

1. We have already spoken sufficiently of dán díreaċ or *direct verse*—that now mostly in use—yet there remain some other kinds of metre, inferior to that and not direct, of which one is óglaċas. This metre, or quasi-metre, or verse having a show of metre, can be made in imitation of any of the direct metres above described, although it is more frequently made in imitation of those called deiḃiḋe, seudna, rannuiġeaċt great and small, and sometimes of casḃairn, as far as the first couplet is concerned, but as to the second, in imitation of the *minor versification.*

2. Every quartan of it requires seven syllables, never more, unless made as a sort of seudna, when the first line of each couplet requires eight syllables. For it is the *ape* of metres, and will be all the more ornate if each line has an alliteration, spoken of above, but of real union, or perfect assonance it takes little heed; nevertheless, if they occur, it will be all the better. I say the *perfect*, because the *imperfect* or apparent assonances it admits and requires, that is, in order that they may appeal to the ear, and it may have amus in place of the true assonances. This will become clear by examples.

3. Take, then, this sample of óglaċas* made in imitation of deiḃiḋe:

A Ḋuiḃ gil an ccluin tú in ġáir? etc.
Friend Duff have you heard the shout
From the house ith' field without?
Not everyone likes the ring
Of young ó Daly's wedding!

* It is clear from the explanation and the example that óglaċas is not really a different *kind* of metre, as rionnard, deiḃiḋe, seudna—differing in syllables and rimes—but an inferior or inexact variety of any other metre, so that each of these has its óglaċas. The name is derived from óglaċ, a servant, hence sometimes translated "service-metre" and less correctly "servile-metre." Originally, no doubt, it was the work of an óglaċ, a young hand, an apprentice, a learner, not that of an ollaṁ or master.

Revocatis enim in mentem quæ dedimus de deibiḋe, videbis omnia hic currere non in rei veritate, sed quoad apparentiam quod sufficit, imò sufficit quod constet majoribus et minoribus extremis, et interveniat in singulis quartorum concordia, seù sana seù fracta, et interveniat amus, ita ut majus extremum contineat minus, esto ipsum excedat plusquam unâ syllabâ ut hic :

Borb a ṫreaṫan ar gaċ tráiġ,
Niall mac Eaċaċ Ṁuiġṁeaḋáin !

—ubi vides contra legem et regulas recti metri vulgò deibiḋe voculam tráiġ monosyllabam et minus extremum contineri quidem finaliter in vocula Ṁuiġṁeaḋáin, velut in majori extremo, verum excedi plusquam una syllaba ab ipsa, siquidem altera vocum est monosyllaba, quod in deibiḋe est vitium, non verò in ógláċas deibiḋe, ubi amus supplet vices veræ convenientiæ.

4. Aliud ógláċas imitatur seadna de quo suprà, in quo amus habet locum, et collum vulgo brágaid de quo suprà ; imo si ponatur amus cum vocula duarum syllabarum, eò melius, sed et sine hoc fit hæc simia, ut :

Gaḃ a Ṡíle 'n-agaiḋ th'aignid
Ionar, falloing, filéd sróil !

Recalling to mind what we have said of deibiḋe you will see all things occur here, not in the exactitude of that metre, but in appearance, which suffices, for indeed it suffices that there should be the minor and major points, that an alliteration should occur in each of the lines, either the perfect or the imperfect, and that there should be an amus or internal rime, and that the major point should contain the minor—although the former may exceed the latter by more than one syllable, as here:

> Borb a ṫreaṫan ar gaċ tráiġ
> Niall mac Eaċaċ Muiġṁeaḋáin—
> [Proudly his foot treads every shore—
> The foot of Niall, son of Eochaidh !]*

Here you see, contrary to the laws and rules of *direct metre* and of deibiḋe, the word tráiġ, a monosyllable doubtless and the minor point—contained, so to speak, in the final Muiġṁeaḋáin as major point, but it is exceeded by more than one syllable since the former is to be counted and is a monosyllable; and in deibiḋe it is a fault, but not in the imitation of deibiḋe, when amus supplies the place of a true assonance.

4. Another ógláċas imitates seadna, of which we have spoken before, in which amus has a place, and also bráġaid (or the "neck"); indeed, if amus be made with a word of two syllables, so much the better; but with or without this, it still remains imitative, as:

> Gaḃ a Ṡíle 'n-aġaiḋ th'aigniḋ
> Ionar, fallaing, filéd sróil!
> [Wear them, Sheela, though ill-suiting—
> Vest and mantle, satin braid !]

[This is not pure seadna, because (1) the concords aġaiḋ and aigniḋ in the first line are not the true ones—the words should begin with *different* vowels: (2) fallaing and aigniḋ are not perfect assonances but imperfect. The couplet is therefore ógláċas of seadna, *i.e.*, imitated or imperfect seadna. But in syllables and in the *terminations* it resembles true seadna].

* Or, possibly, "Fierce his wave (beats) on every shore—The strong wave of Niall," etc., for treaṫan has at least two meanings, which probably point to two different words: (1) treaṫan, the foot, allied to the Irish troiġ, tráċt, Welsh *troed*, whence apparently the English *tread*; and (2) treaṫan, the sea, a sea-wave, allied to the Greek *Trītōn*, a sea-god. In the latter sense triaṫ is the usual form, treaṫan being the genitive: it is to be noticed that at any rate the word above has a short ea, for Eaċaċ is the uaiṫne or internal rime corresponding.

5. Ut fiat ad imitationem *metri magni*, nihil requiritur nisi quod extrema verba quartorum sint monosyllaba, ut ibi dictum est ; nec curat an uniantur fractè et imperfectè, anne autem perfecte et integrè : sufficit præterea intervenire amus loco correspondentiæ, verùm postulat ut quarta indispensabiliter finiantur voculis monosyllabis, hæc autem vox unius syllabæ in sequenti quarto, cum quâ habeat amus seu apparentem correspondentiam ; et hæc jaceat circa medium ejus, vel quasi medium et ut finales utriusque semimetri correspondeant saltem secundum amus, ut videre est in sequenti :

Dá léiġṫí go ruaiṁneaċ ḋó,
Ḃá ḋiġ nó trí d'ól dá ċuid,
Do ḃeuraḋ Seaan do Ḃál
A ċead do ċáċ ḃeiṫ amuiġ !

} ógláċas rannuiġeaċta "móire."

Devotiùs autem sic :

Triur atá ag braiṫ ar mo ḃás
Gioḋ atáid do ġnáṫ im ḃun,
Truaġ gan a ccroċaḋ re crann
An diaḃal, an ċlann sa' ċnuṁ !

} óglácas rann. "móire."

6. Eodem prorsùs modo fit óglácas ad imitationem *metri parvi*, præterquam quod dictiones finales debent esse bissyllabæ ut sic :

Ar do ċláirsiġ go ndúire
Ni ḃí mo ḟúile aċt druite,
Ionann leam is a claisdin
Do láṁa d'ḟaicsin uirre !

} óglácas rannuiġeaċta "bige."

5. In order that a verse may be in imitation of the greater versification nothing is required but that the ending words of the lines should be monosyllabic, as already stated. Nor does it matter whether they are *united* (rimed internally) in a broken and imperfect manner, or perfectly and fully: it suffices, however, if an amus occurs in place of a perfect rime, but it requires that the lines shall end in monosyllables, and the word in the second line with which the final of the first line is to have an amus or imperfect correspondence should also be a monosyllable; and this should lie in the middle or near the middle; and the final words of the two couplets should rime, at least according to amus, as may be seen in the following:

> Dá léiġṫí go suaiṁneaċ ḋó, etc.
> [Give Johnny Wall to live in peace,
> And two or three pints of ale each day,
> Johnny Wall would leave the world
> Outside his cottage—there to stay!]

or to take a more devout* theme:

> Triur atá ag braiṫ ar mo ḃás, etc.
> Three who look for my death each day—
> Who'll rejoice when my day is done—
> (Would I could hang the three straightway!)
> The devil, the worm, and my son!

6. Just in the same way óglaċas is made to imitate the lesser versification, observing only that the final words are now to be dissyllables, as here:

> Ar do ċláirsiġ go nDúire, etc.
> [On thy harp intensely gazing,
> Heart upraising now I listen—
> Thy deft touch makes matchless music
> Soothed my ears, my old eyes glisten!]

* The wish expressed in the second couplet can hardly be called "devout," but Fr. ó Molloy was thinking of the general nature of the poem of which the above is the first stanza—a poem on death, of a moral or didactic nature, but with a strongly marked satiric vein. It is ascribed to Donnċaḋ Mór oDálaiġ, Abbot of Boyle in the XIIIth century, and is given in full at the end of this book.

7. Omne ógláċas cujus primum quartum fit instar casḃairn et secundum instar *metri parvi*, non requirit nisi ut voculæ trisyllabæ primi et tertii quarti finales habeant inter se convenientiam vulgò amus: item ut dictiones finales primi et secundi semimetri talem adhuc habeant convenientiam inter se, ut videre est in sequenti:

Slán uaim don dá aoḃaire,
  Gá ḃfuil an earr na dtosaċ—
  D'uaṁan ḟir na saoḃṫuicsi,
  Ní ḃiu ní ar sia dá nodaḋ!

7. Every ógláċas verse whose first line is made like casbairn, but whose second is made like the lesser versification, requires only that the trisyllabic final words of the first and third lines should have an amus or imperfect rime, and that the rinnа or final words of each couplet should have the same kind of rime or agreement, as may be seen in the following:

Slán uaim don dá aoḃaire,
'Gá ḃfuil an earr na dtoraċ—
D'uaṁan fir na saoḃtuicsi
Ní ḃiu ní ar sia dá nodaḋ !*
[I salute two noble pastors,
Shepherds true of flocks all faithful—
Further noting I refrain from,
For the naming might be baleful !]

* Seems a cryptic message or salutation from the author at Rome to friends in Ireland—perhaps two of the Irish bishops—or perhaps the heads of two houses of his Order—whose more particular naming would be fraught with danger to those two friends.

The verse above is mixed casḃairn and rannuiġeaċt "ḃeag": it is ógláċas or inexact metre, because (1) there is no alliteration in the second line; (2) there is no amus in the second or fourth line, and (3) the rimes of the first and third lines, and of the second and fourth, are the *imperfect* kind.

CAP. IX. [xxii.].

De Carmine vulgò Droiġneaċ.

1. Hoc genus carminis vulgo droiġneaċ, Latinè *spinosum* admittit ad libitum authoris in omni suo quarto indifferenter, vel novem syllabas, vel plures ad tredecim. Singula autem quartorum debent finire cum vocula trissyllaba. Finalis præterea vocula primi quarti debet habere coṁarda de quo supra, cum alia vocula in initio, vel medio sequentis quarti, cujuscumque sit semimetri. Item uaiṫne suo modo sub fine secundi quarti; reliqua autem verba debent inter se habere coṁarda de quo supra et convenire hincinde utrobique. Denique dictiones finales utriusque semimetri debent correspondere ut in sequenti :

Do ġeiḃ róm gan folta gan imreasain,
  An slóġ re finnleasaiḃ corcra in ċuirmlisin,
  'Sbu diol tine don uallċaṫ Eaṁna-soin
  Dealḃlasair ḃuaḋċlaċ ḃleiḋe na ḃruiġne-sin !

2. Nolo omittere aliud carminis genus, vulgo carḃairn ċeanntrom, nimirum ex gravitate seu magnitudine *capitis* ita dictum : fit autem eodem prorsùs modo quo ipsum car-ḃairn de quo supra, præter quam quod singula ipsius quarta desinant in dictionem quatuor syllabarum et quodlibet octo constet syllabis, ut videre est in sequenti :

Mac rúd ar slioċt fionn-Ṁanannáin,
  Ag rúd an slioċt seangṁarḟallán—
  A earla ḋlúiṫ dromġlanḟollán,
  Cúiċ le nḋearna deaġ-Ṁanannán ?

CHAPTER IX.

Of the Metre called droighneach.

1. This kind of metre called droighneach*—in Latin *spinosum* or the *thorny*—permits at the pleasure of the author any number of syllables in each line, from nine to thirteen. But each line should end with a word of three syllables. And besides this, the final word of the first line of each couplet should make a comhardadh or rime with some word in the beginning or middle of the next line. There should be uaithne, too, or assonance of its own kind towards the end of each second quartan ; and the other words also should agree and assonate with each other, one in each line. Lastly, the final words of each couplet should rime, as in the following :

Do gheibh róm gan folta gan imreasain, etc.

[Literally :
I find before me without quarrel or contention
The family that owns the fair grounds of that festive court—
Where the mere flash of the jewelled cups in the hall
Will be sufficient light and fire to the proud race of Eamhain !]

2. I will not omit another kind of verse—called casbhairn cheanntrom, or heavy-ended casbhairn, and no wonder, from the length or weight of the ceann or end of each line ; it is made, however, in the very same way as the casbhairn already described, except that each line in it now ends in a word of four syllables, the whole line containing eight, as may be seen here :

Mac súd ar fliocht fionn-Mhanannáin, etc.

[Literally :
Yon youth is of the race of fair Manannán—
That was the race active and vigorous—
But—O stout chief of the fine broad shoulders,
By whom was made fair Manannán himself ?

* This dán droighneach was, no doubt, called in contrast to dán díreach, the latter the *direct* or straight metre, the former the thorny metre. The word is derived from droigheann or draigheann, Welsh *draen*, Eng. *thorn*, and it was probably called *thorny* from the irregular length of the lines, and from its alternate rimes—though, no doubt, also it was a difficult or *thorny* metre to compose in. I have seen occasional verses of droighneach, but I am not aware of any lengthy poems composed in it—though such may still exist.

3. Aliud adhuc vulgò seudna ṁór fit quemadmodum ipsum seudna de quo suprà, præterquam quod semimetrum quodcunque hujus desinat in voculam trissyllabam ut:

D'ḟior ċogaiḋ coṁailtear ṡíoṫċáin,
Seanḟocal naċ sáruiġṫear—
Ní ḟáġḃa síṫ aċt fear fogla
Feaḋ Ḃánḃa na mḃánḟoiṫreaḋ. } seudna ṁór.

4. Aliud adhuc restat vulgò seudna ṁeaḋónaċ, fitque instar *seudnæ* præterquam quod prima quarta utriusque semimetri finiant cum vocula trissyllaba, vel quasi trissyllaba inter se concordantibus: postremæ autem dictiones bissyllabæ utriusque semimetri correspondeant, interveniat in quartis concordia imo et correspondentia quædam inter finalem voculam primi quarti secundi semimetri et aliam sub medio quarti subsequentis: ut,

Fearr sileaḋ na salm* neaṁḋuiḋe
Do niṫí ar leabṫoiḃ linne—
Mairg do ġeiḃ an ġlóir n-éattarḃaiḋ
Óiḋ ar ḃréaġ-salmoiḃ* binne! } seudna ṁeaḋónaċ.

5. Aliud vulgò rionnard constat quatuor quartis, et omne quartum sex syllabis, cujusque finalis dictis est bissyllaba, ultimæ metrorum correspondent, ultimum cujusque quarti concordat cum aliquo vocabulo mox antecedenti; in ultimo præterea semimetro debet intervenire correspondentia, ut in sequenti:

Róṁ na féile Fánaid
Fairċe fileaḋ Eireann,
Grian na maġ an míonḟonn
Annaṁ giall gan ġéiḃeann!

* Ed. Rom. "psalm," "psalmoiḃ."

3. Another also, called seudna mór, is made like seudna itself, except that each semi-metre of this kind ends in a word of three syllables: as

> D'ḟior ċogaiḋ coṁailltear síoṫċáin,
> Seanḟocal naċ sáruiġtear, etc.

[Literally:
> 'Tis the man of war fosters peace—
> Proverb never belied—
> None finds peace but the well-armed
> At least in Banbha—though fair her woods !]

4. Another still remains—that which is called seudna ṁeaḋónaċ, the medium or intermediate seudna, and is composed like the simple seudna except that the first line of each couplet is to end in a trisyllable or a quasi-trisyllable, each of these to have the usual alliterations: the last words of each couplet, however, to be dissyllables riming with each other, with alliterations in each of those lines, and a certain assonance between the last word of the first line of the second couplet and another towards the middle of the following line: as

> Fearr silleaḋ na salm neaṁḋuiḋe, etc.

[Literally:
> Best for us to repeat the heavenly psalms
> That we used to hear by our bedside—
> Alas for him that prefers profitless earthly glory
> To the singing of the beautiful psalms !]

5. Another called rionnard consists of (stanzas of) four lines, each of six syllables, the last word of each line being a dissyllable: the last words of each couplet rime (that is, the last of the second line with that of the fourth); the rinn or point of each line alliterates with another word near it in the same line, whilst in the last couplet there should be besides a riming of one word (at least) in the third line with another in the fourth, at the beginning or in the middle: as

> Róṁ na séile Fánaiḋ, etc.

[Literally:
> Rome of the pilgrims is Fanat—
> Home of Erin's poets—
> Sun that lights fair regions,
> Land of conquering heroes !]

Alii hoc rionnard vocant trionnard; instar ejus datur danard* pauciorum adhuc syllabarum, plurium verò cit-rennard; et aliud adhuc cujus semimetra constant decem syllabis, quinque in uno quarto et quinque in alio—ut dictum est de Áodo ni fallor mac Uiḋir, ut:

Gan aidide d'Aoḋ
Faidide an feur!

Hoc est, non obediendo Aodo eò altius gramen; in quibus vides quam eleganter servetur proprius syllabarum numerus et quartorum, necnon concordia, correspondentia et unio de quibus suprà.

6. Dantur et plura adhuc genera metrorum, vel rectorum vel quasi rectorum, de quibus quia raris et non adeo in usu, et mihi non occurrentibus, nequaquam loquar. His autem visis facilè dignoscentur, et ipsa et eorum leges, adeoque te ad authores remitto, et ad veterum observantias librorum.

* Ed. Rom. "dhanard."

Some call this not rionnard but trionnard*; another like it, but of fewer syllables, is called danard, whilst one of more syllables is called ciṫrennard; there is also one of which each couplet consists of ten syllables, five in one line and five in another, as in the following, which was said, if I mistake not, of Aoḋ mac Uiḋir—

> Gan aidide d'Aoḋ
> Faidide an feur!
> [*i.e.*, Taller grows the grass
> Not regarding Hugh !]

—which means "not having to obey Hugh, the grass is all the taller": in which you see how elegantly is preserved the due number of syllables in the lines, besides the alliteration, assonance, and union already spoken of.

6. Other kinds of metre still are sometimes given—varieties of the direct metres or imitations of them, but as they are rare and not now in use, and as I have not met them, I will not speak of them here. From those shown here, however, others will be easily recognised, both the metres themselves and their laws, and therefore for these I refer you, O reader, to the authors and to the precepts of the old books.

* This brief description of rionnard is very far from satisfactory—for, such a well-defined, ancient and important metre should have had a chapter to itself instead of coming in as an afterthought in a chapter on droigneaċ with which it has no relationship at all. The definition given, however, is correct so far as it goes, and the example chosen is a good one. The worthy father does not seem to have known the meaning of the term rionnard, nor the meaning of danard or ciṫrennard, though he seems to recognise vaguely that the two latter had some reference to *numbers*, *i.e.*, to the number of syllables—which is not the case. We need not wonder greatly at the author (who lived out of Ireland so long, and so far away from books and documents) not fully realising the meaning of these old technical terms, when some of the greatest (at least most pretentious) scholars of recent times are still in doubt as to the meaning of some of them. It is certain Whitley Stokes in 1862, when he published the Glossary to the Feilire (*Three Irish Glossaries*), did not know what an árd was. That, of course, is a long time ago, but eighteen years later when he published his first edition of the *Feilire Aonghusa* (1880) he was still in doubt, for he asks if an árd was not an *alliteration!* The late Dr. Atkinson, who attempted to correct Stokes (and did on some points), made some blunders of his own on the same subject.

The above is an example of rionnard trí n-árd—that *of the three rimings:* these being (1) between Éireann and ġéiḃeann, (2) between grian na and giall gan, and (3) between maġ an and annaṁ. The metre in which the Feilire Aonġusa was written was not so elaborate as this—especially in the second couplet. [Translator.]

I believe an árd was a *riming*—not a particular word but the *riming* or agreement of two (or more) particular words. It is the oldest word, found for what was afterwards called coṁardaḋ (later coṁarda)—coṁardaḋ itself

CAP. X. [xxiii.].

De Carmine Hibernis Bruilingeaċt.

1. Hoc genus carminis fit cum correspondentia ad minus fracta seu similitudinaria de quâ supra: item cum concordia aliqua et unione, necnon cum extremis et capitibus ut suprà, suo modo. Quarta rursus potiuntur septem syllabis; ipsum fit ad imitationem cujuscunque metri recti, sed ex omnibus imitari solet metrum vulgò casbairn nuncupatum, ut:

> Muc ċaoluiġ ag clasuiġeaċt
> Fa bun aoltuir t'easccarad:

Verùm mihi videtur quod imitetur potiùs carmen vulgò seudna ṁeaḋónaċ de quo suprà ut ibi videre est. Hoc alio autem modo imitari potest *metrum parvum*, de quo suprà:

> Atá a lán d'ioċd is d'eineaċ
> Isin ċrios atá torad!

2. Eodem autem modo fit utrumque semimetrum ipsius quando fit ad imitationem metri parvi vel metri casbairn et cognominatur ab ipsis generibus quæ imitatur, sicut et cognominatur ógláċas; continebitque tot et tales syllabas in quartis, quot et quales requirit metrum quod imitatur, servatis hinc inde concordiis suo modo, correspondentiis, et unionibus, necnon convenientia utriusque semimetri, ut:

> Más deoin fuarus nó éigean
> A ríoġain ḋéidġeal ḋata,
> As coir mo ċengal d'argad
> Nó mo ṁarḃaḋ le bata!

being but a derivative of árd and equivalent to *co-riming* or *cor-respondence.* Rionnard was rind-árd=point-riming, *i.e.*, the riming of the dissyllabic reanna of the second and fourth lines—one of the characteristics of that particular metre. I believe we have in our Irish árd (whether anyone else has pointed this out before I don't know) the exact analogue of the Latin *art-* (nom. *ars*). It is also feminine in gender like the Latin *ars*: gen. áirde, d. áird, n. plu. árda; so rionnard, rionnairde. The root of the Latin *ars, arma, artus*, etc., did not exist in Latin, but it existed in Greek in the reduplicate *ἀρ-αρ-ίσκω*, future *ἀρ-ω*; and the root of árd, arm and other allied words existed in the O. Ir. ar-im, air-im, now oir-im=I fit, suit, agree, oireaṁain=agreement, oireaṁnaċ, fitting, suitable. In áird-rinn=*majus extremum*, we have on the contrary the ordinary adjective árd=high, long, a different word altogether and allied to the Latin *ard-uus*. A third árd or árt (now árd or áird f.) means *part*, point, direction, and is allied to the Latin *pars, part*—with loss of the initial p. Coṁardaḋ or *rime* was one of the oldest characteristics of Irish verse, and in the use of the old word árd for *riming* we have a special kind of *art*—namely, the harmony or agreement of words and verses. Compare dán a poem, originally any art, or artistic work; and *rime* in Milton's line "To build the lofty *rime*," *i.e.*, the lofty *poem.*

CHAPTER X.

Of the verse called by the Irish Bruilingeaċt.

1. This kind of verse is made with assonance, at least of the broken or imperfect kind spoken of above, also with some alliteration and union, besides the points and endings already described. The lines as before have seven syllables each, and the metre is made in imitation of each of the direct metres; but of them all, the most frequently imitated is that called casbairn: as,

> Muc ċaoluiġ ag clasuiġeaċt
>   Fa ḃun aoltuir t'easccarad:
> [Like a wild hog trespassing
>   Near thy foe's fair dwelling-place !]

But to me it seems that this example imitates rather the verse called seudna ṁeaḋónaċ, of which above, where it may be seen.* In another way, however, it may imitate the *lesser versification* (rannuiġeaċt beag), as follows:

> Atá a lán d'ioċd is d'eineaċ
>   Isin ċrios atá torad !
> [Within that vesture simple
>   Beats heart of noble nature !]

2. And in the same way is made each of its couplets when it imitates either the lesser versification or casbairn, and it is named respectively from the kinds of metre imitated, as óglácas itself is named; and it will contain as many syllables, and of the same kind, in each line, as the metre imitated requires, all things being observed, each in its own way— as the rimes, alliterations and unions, as well as the final assonance of each semi-metre: as

> Más deoin fuarus nó éigean, etc.
> [Whether of thy free will, or by force,
>   O fair queen of the pearly teeth—
>   Thou may'st bind me in silver chains
>   Or slay me with thy baton !]

* The example, however, is not seudna ṁeaḋónaċ but casbairn— or rather its óglácas or bruilingeaċt—for seudna ṁeaḋ. has eight syllables and seven alternately, the eight-syllabled line ending in a trisyllable, and the seven-syllabled in a dissyllable. (See Chapter on Seudna.)

Vel sic :

Ní ḟuil san ġlór bḟaoiliḋ n-ait Muna raiḃ méin ṁaiṫ dá ċóir— Ní ḟuil san ccruṫ ḟeaġonn ḟuairc Aċt cloiḋeaṁ luaiḋe a ttruaill óir!	bruilingeaċt rannuiġeaċta móire.

Instar præterea *Metri magni* componitur hoc modo :

Truaġ an dáil, ón truaġ an dáil, Ḃíos for ḟluaġ an ḃeaṫa ḃáin! Naċ é ar doṁan do gaċ aon Ḃail a mbéidís a aos gráiḋ?	bruilingeaċt rannuiġeaċta móire.

3. Vel sic cum quinque syllabis in quolibet quartorum :

Uċ ar cian mo ċuairt Le dá uair do ló— Da raiḃ sí níar sia Ḃiaḋ mo ṗian níar mó!	bruilingeaċt deaċnaiḋ big.

4. Hoc similiter modo imitatur carḃairn finiendo nimirum quarta in trissyllabis, servatis reliquis ut suprà :

Fada atáid na h-inġeana
Do ċuaiḋ ar ċeann na cruite—
Ní hé moille an imṫeaċda
Aċt a tteagṁail sa muine!

Sic proportione servata, ut superius jam insinuavimus aliorum potest imitari naturam ; de quibus non pono exempla, quia legenti et observanti hucusque dicta statim fient manifesta.

Or take the following as an example of the bruilingeaċt of rannuigeaċt ṁór:

> Ní ḟuil san glór bḟaoiliḋ n-ait, etc.
> [In the pleasant outward speaking
> Nought is there unless truth's told—
> Pleasant form and soul all sinful,
> Leaden blade in sheath of gold !]

Imitation of the greater versification is also made in this manner:

> Truag an dáil, ón truag an dáil, etc.
> [Sad the fate, oh sad the fate,
> Sad man's state where'er he wends—
> True it is men have no home
> Where'er they roam, except with friends !]

3. Or thus, with five syllables in each of the lines:

> Uċ ar cian mo ċuairt, etc.
> Long have I journey'd
> For two hours of day—
> Should I go further
> The dearer I'll pay !

4. In the same manner casḃairn* is imitated by finishing the quartans in trisyllables, other things being observed as above:

> Fada atáid na h-ingeana, etc.
> [Literally:
> How long the girls are coming
> Who went to fetch my harp !
> Kept not by length of the way
> But by their gabble in the garden !]

Thus by keeping due proportion as we have already implied one can imitate the form of the others of which I do not give examples, because to him who has read and observed what I have said thus far, they will become at once manifest.†

* This last example, however, is rather seudna ṁeaḋónaċ, with its alternate eight and seven syllables, than seven-syllabled casḃairn. See the beginning of this Chapter, par. 1.

† From this Chapter on bruilingeaċt we gather that it is not a special metre, like rionnard or deibiḋe or seudna – but that, like óglácas, it is rather a free and inexact imitation of other metres, and how it differs from óglácas is not very clear. The name bruilingeaċt (like casḃairn, trionnard, etc.), has probably become much changed from the original form: the author himself spells it bruilingeaċt and bruiglingeaċt; brulingeaċt and bruillineaċt are other forms. It is to be noticed that though the author

CAP. XI. [xxiv.].

De quibusdam præcognitionibus.

1. Diximus alibi aliquatenus de quibusdam necessariis et necessario præcognoscendis ad componenda hujusmodi carmina, nimirum de divisione, de conjunctione, et affinitate, et mutabilitate et eclipsi et potestate consonarum; item de earum elatione, de brevi longa et mediana quantitate vocalium, quæ omnia sunt valde retinenda, sicut et divisio vocalium in largas et subtiles, de dipthongis et tripthongis*, hoc est bivocali et trivocali ejusdem syllabæ.

2. Diximus præterea consonarum alias esse *leves* numero septem; alias verò *molles* numero tres; alias *duras* numero tres; alias *fortes* numero quinque, tametsi hæ quinque aliquando evadant leves appositione signi longi: alias *asperas* numero tres, aliam vero dici classem, etsi non mereatur tale nomen, eò quod contineat solam consonam s quæ proinde vulgò appellatur solitaria et omnium *regina*, quia nobilissima et conjungibilis cum quacumque, et præ omnibus requirens in correspondentiis aliud s sibi respondere.

3. Adverte diligenter secundum poetas ex his consonantibus alias aliis esse nobiliores, utpote potentiores; post s enim molles dicuntur c, p, t, nobiliores quam duræ, quam fortes, quam asperæ, et quam leves. Similiter consonæ duræ b, d, g, potentiores sunt asperis, fortibus, et levibus.

Pariformiter asperæ sunt fortiores levibus et fortibus, fortes verò fortiores sunt levibus, adeoque leves sunt omnium ignobilissimæ et debilissimæ.

gave the name of this verse *before* ógláċas in Chap. I. he has treated the subject *after* it; from this circumstance, from its being imitation like ógláċas, and the name ógláċas being derived from ógláċ, a youth, young man, young soldier, I should not wonder (speaking without any knowledge of the ancient forms of the word) if it were formed originally from bruinneal or bruinnġeal, a maid—as if *maiden's work*, implying originally a less vigorous and less exact versification than even ógláċas—if, indeed, the word is not a corruption of bain-ḟiliḋeaċt (woman's versification—the work of a bainḟile or poetess).

* *Sic* in Ed. Rom

CHAPTER XI.

Of certain things to be known beforehand.

1. We have spoken elsewhere at some length of certain things that are necessary and that must necessarily be known for composing in these metres—of the classification of consonants, of their combination, of their connection, of their mutability, of their eclipsing, and of their various degrees of strength; also of the lengthening of vowels, of quantity short, long and medium—all which things must be well borne in mind; as well as of the division of vowels into broad and slender, of the diphthongs and triphthongs—that is, of two vowels and of three vowels occurring in the same syllable.

2. We have said, moreover, that some of the consonants—seven of them—are *light;* that three others are *soft;* three others *hard;* that five are called *strong* (or *heavy*), though these sometimes become light when marked with the sign of length*; three others are called *rough;* and another spoken of, indeed, as a class, although not deserving the name, for it contains but one single consonant ſ, which for that reason is called the *solitary* and the *queen* of all the consonants as being the noblest, and capable of being joined to any other, and above all things requiring in its corresponding words another ſ to match it.

3. Notice carefully that according to the poets some of these consonants are reckoned nobler than others, and so to say, more powerful; for after ſ, the three *soft* ones c, p, ꞇ, are said to be nobler than the *hard* b, ꝺ, ᵹ, than the strong (ll, nn, etc.), than the rough (ċ, ṗ, ꞇ̇, ṡ, ꝼ) and than the light (ḃ, ꝺ̇, ᵹ̇, l, n, ꞃ, ṁ). Similarly the hard (ꝺ, b, ᵹ) are more powerful than the rough, the strong, and the light. So also the rough are stronger than either the light or the heavy, the heavy stronger than the light, and the light therefore are the meanest and weakest of all.

* Consonants are not marked with any "long sign"; the strong consonant m becomes light when dotted or aspirated, but the other strong consonant-sounds (ll, nn, ꞃꞃ, nᵹ) take no sign when made light. At the beginning of words l, n, ꞃ are naturally *strong* and are made *light* when other consonants would be aspirated, as after the possessive pronouns, certain prepositions, etc., as mo lám, mo neaꞃꞇ, ⁊c. Haliday was, I think, the first who distinguished these sounds in printing: thus lám (=llám) but mo l:ám (with two points beside the light or "aspirated" l).

4. S omnium princeps sibi non admittit parem neque similem, neque affinem neque cognitam, neque ullam ejusdem secum classis, tametsi cujuscumque consonæ consortium in eadem syllaba, unde in metro cum nulla alia facit concordiam nisi cum alia s ut dictum est.

5. Nota quod m in voculis finiens raro constituat syllabam longam, nisi in paucissimis signatis pro longis ut mám, atáim vel tám; imò consonæ fortes in fine voculæ ordinariè mediam retinent quantitatem in accentu mediam inquam inter brevem et longam, ut alias insinuavi.

Quando h sequitur immediate ad p, tunc ph sonat eodem prorsus modo quo *f* apud Latinos, adeoque in metro non solum f cum f sed insuper ph cum f facit concordiam, ut videre est in sequenti quarto metri:

Adṁaim duit mo ṗeacaiḋ féin!

6. Quotiesumque h sequitur ad f in initio dictionis inter quam et aliam debet intercedere concordia, nullatenus attenditur ad f vel h, sed ad subsequentem literam, sive consona sit sive vocalis, ut talis dictio concordet cum altera incipiente ab aliqua vocali similiter, vel consona—ut alibi dictum est, ut videre est in sequenti quarto:

Tagair leam a ḟlaiṫ Éirne!

—ubi propter l in leam et l in ḟlaiṫ non obstante ḟ, datur perfecta concordia, sicuti inter l in ḟlaiṫ et l in Life quarti sequentis:

Tagair leam a ḟlaiṫ Life!

ut aliàs dixi.

4. S, the leader of all the consonants, does not admit an equal nor even one like it—has neither kith nor kin, nor any other letter with it in the same class, although it unites with any other consonant in the same syllable; and therefore in verse it makes no correspondence except with another s, as said before.

[Correspondence here implies both assonance (leas teas, fios, crios) and alliteration (as súil, sál, síon, seol)].

5. Notice that m final in words rarely ends a long syllable, unless in a very few which are marked as long as mám, atáim or tám; nay, strong consonants in the end of words ordinarily give the vowel a medium quantity in pronunciation —*medium*, I say, that is between short and long, as I have already pointed out.

When h immediately follows p, then ph sounds exactly like the *f* of the Latins, and therefore in verse not only f but ph also makes an alliteration with f, as is to be seen in the following metrical line:

Admhaim duit mo pheacaidh féin!
[I confess my sins to thee!]

6. Whenever h follows f in the beginning of a word with which and some other there is to be an alliteration, the f is in nowise considered, nor the h, but the subsequent letter whether consonant or vowel, as such word can only accord with another beginning with an aspirated f or with a vowel, as I have said before, and as may be seen in the following line:

Tagair leam a fhlaith Éirne!

Where on account of the l in leam and the l in fhlaith there is a perfect* alliteration, in spite of the aspirated f: so also between l in fhlaith and the l in Life in the following line:

Tagair leam a fhlaith Life!

—as I have said elsewhere.

* Rather the weak or *imperfect* alliteration—occurring, that is, in the earlier part of the line; that in the second example being a *perfect* or strong one, as it occurs in the *last part* of the line. See Chapter III. for the distinction.

7. Ad hujusmodi concordiam cum consona ſ requiritur in alia vocula similiter ſ initiativa indispensabiliter, nec ſh (ṡ) concordat cum ſ, sed cum ſh similiter incipiente; nec ſl nisi cum ſl, nec ſn nisi cum ſn, nec ſꞃ nisi cum ſꞃ. Si tamen casu contingat quod ſ initiativa voculæ sequentis ad articulum an, ut an tſúil taceatur, tamen ut concordet, requirit in altera vocula ſ initiativam, alias vitiabitur metrum. Dantur quædam consonæ quæ ad consortium alterius in syllaba mutant suam naturam et accentum ut mox dicemus.

8. Alias do regulas pro correspondentiis :

i. Ad correspondentiam non licet uti una consona simplici, nisi correspondeat ei aliqua saltem ex sua classe, sivè sit ipsa, sivè alia ejusdem classis, ita ut levis correspondeat cuicunque levi, aspera asperæ, et similiter de aliis.

ii. Ut detur correspondentia non requiritur ut fiat hinc inde inter plures consonas repertas immediatè in una dictione quam inter duas cum alia dictione etiamsi ex ipsis una sit fortis et altera levis, adeòque bene et sufficienter correspondent foġṁaꞃ et goꞃmġlan.

7. For an alliteration of this kind with the consonant s there is indispensably required another initial s in another word, nor does ṡ alliterate with s but with another aspirated s, nor does sl accord with anything but sl, nor sn but with sn, nor sr but with sr*. If, however, it happens that an initial s is preceded by the article an, as an tsúil, and is silent, then there is required in another word another s (similarly eclipsed), otherwise the metre will be violated.

Some consonants when joined to others in syllables change their nature and pronunciation, as we will presently show.

8. I give here some further rules for assonance :

i. For assonance it is not allowed to use a simple consonant unless there corresponds to it another at least of its kind, either the same consonant or another of the same class, so that a light may correspond to a light, a rough to a rough, and so of others.

ii. When an assonance is made, it is not necessary that it should be observed between more than two of the consonants found in the middle of a word, even if one of these should be strong, and the other light ; so that foġṁar and gormġlan rime correctly and sufficiently.†

* No doubt this was the best and most perfect alliteration where s was concerned, and probably was observed in the early ages, but in medieval Irish verse s alliterates not only with s pure but also with s followed by a liquid—sl, sn, sr—but never with sc or sp, or st. Thus O'Huidhrín frequently has lines like—

> "Triall tar bearḃa na sreaḃ sean"
> and "Ó ḃearḃa co Sláine soir," etc.

† Probably when the consonants ġṁ in the middle of foġṁar were more strongly pronounced, this word was considered a sufficient rime to gormġlan : but for the last two hundred years these words would not be considered good rimes. For in gormġlan there are four internal consonants still pronounced everywhere—even the aspirated g, though this not so strongly ; but in foġṁar the ġ is generally silent altogether, whilst in Munster both ġ and ṁ are mostly silent, and the word is pronounced fó-ar, almost as a monosyllable—but with a slight trace of the nasal ṁ.

iii. Non licet in altera correspondentium vocula poni s aliquam superfluam, seù cui non respondeat in altera adhuc alia s, unde vitium est in sequenti versu in quo non bene correspondent ccáisgsin cum ráiṫsin. Spernatur ergo author qui cecinit male :

> Nír loisg don toisgsin na tiġe—
> Loisgfiḋ don toisg oile iad—
> Daoine ḃan cCáisgsin gan ċroḋ
> San ráiṫsin ċraoiḃe Ċruaċon !

—ubi vitiatur correspondentia inter cCáisgsin et ráiṫsin vel certè inter toisgsin et loisgfiḋ.

iv. Ut fiat correspondentia consona mollis sivè sit c, sivè p, sivè t, admittit consortium cujuscunque consonæ duræ fortis vel levis in una dictione correspondentium ; et quæ conveniunt cum alia consona molli, et altera quacumque posita in ipsius consortio præter p ; adeòque bene correspondent seaċtṁain et leantair. Item gean-tnúṫ et sean-túir.

v. Quando consona aspera, nempè ċ, vel ṫ (vel ḟ) vel ṗ, vel ṡ sequitur immediatè ad levem, nempè ad ḃ, ṁ, ḋ, ġ, l, r, n, tunc sonabit instar consonæ mollis qualis est c, vel p, vel t, ut videre est in slaṫċoll, quod sonat ac si scriberetur slatcoll.

iii. It is not allowed in one of a riming pair of words that there should be a superfluous s, or one to which there is none corresponding in the following word ; whence there is a fault in the following verse in which cCáisgsin and ráiṫsin do not well assonate. Let the poet therefore be condemned who sang badly as follows :

> Nír loisg don toisgsin na tiġe, etc.
> [On that day he burned no houses—
> But he'll burn when next he'll war—
> Creatures without goods or cattle
> Shunning battle fled afar !]

—Where true assonance between cCáisgsin and ráiṫsin is spoiled, and indeed that also between toisgsin and loisgfiḋ.

iv. In order to make an assonance, a soft consonant c, p, or t, admits a union with any other, hard, strong, or light, in one of the riming words, and these are to agree with another soft consonant and some other joined to it, except p : so there is a right correspondence between seaċtṁain and leantair, also between geantnúiṫ and seantúir.

v. When a rough consonant, namely ċ or ṫ (or ḟ)* or ṗ or ṡ follows immediately a light one—ḃ, ḋ, ġ, ṁ, l, n, r—it will then sound as a soft consonant, *i.e.*, like a c, t, p, or s respectively, as is to be seen in slatċoll, which sounds as if it were written slatcoll.

[Not a good example, for the aspirated c does not here follow a light but a soft consonant t, and slat-coll would not now be pronounced with a pure c, but slat-ċoll, and in Munster with a slight vowel sound between the syllables slat (a) ċoll. Compare sean (a) -ṗoc, finn (e) -ḃean, an (a) -ṁaiṫ, etc., a pronunciation which seems to point to the former existence of a connecting vowel between the syllables].

* The aspirated f (fh or ḟ) is certainly not a "rough" consonant like ċ, ṫ, or ṗ—in fact, it is the pure f (being a strong aspirate) which is the "rough" consonant : the author himself has elsewhere shown that f in prosody is treated as ṗ. The aspirated f was silent not only in Fr. ó Molloy's time but for many hundreds of years before—and the point over the f was really the *punctum delens*. In ancient Irish the f appears to have been pronounced like modern Irish ḃ or English *v* ; we find ḃar and far, ḃalla and falla, and in the future f is a development of b : thus mol-fad comes from O. Ir. mol-ab or mol-ub.

vi. Consona dura nempè b, d, g, si venerit ante asperam nempe ch, th, vel f vim habebit consonæ mollis, et aspera vim consonæ levis, ut videre est in gadċor, bratraḋ [brad-traḋ ?]

vii. Ubicunque ch venerit immediatè ante vel post s sonabit instar levis ut videre est in teaċ-so, fear-so quæ et bene concordant ; similiter dic de cneasċaoiṁ et treaslaoġ.

viii. S potestatem habet mollificandi consonas, seù reddendi molles positas ante se quinque, nempè ḋ, ṫ, b, d, g ; indurandi verò seù duras reddendi positas immediate post se, ut in fleaschorr ; enunciabitur enim ac si scriberetur fleas-gorr. Ex dictis sequitur quod bene concordent in metro leatso et fleaḋso. Item ceapso cadso quæ tamen non correspon-derent bene nisi ratione potestatis quam habet litera s suprà antecedentem, et subsequentem immediatè consonam, non enim correspondent fleaḋ et ceap, et sic de aliis, quia p est mollis et ḋ est levis. Litera autem s immutat eas ut dictum est, facitque concordare.

vi. A hard consonant, namely ƀ, ꝺ, or ᵹ, if it comes before a rough (ċ, ṗ, ṫ or ḟ) will have the force of a soft,* and a rough the force of a light one, as may be seen in ᵹaꝺċoꞃ, ƀꞃaṫꞃaḋ [ƀꞃaꝺ-ꞃaḋ ?].

vii. Whenever ċ comes immediately before or after ꞅ it will sound light (ᵹ̇) as may be seen in ꞇeaċ-ꞅo† ꝼeaꞃ-ꞅo which make a good assonance, you may say the same of cneaꞅċaoṁ and ꞇꞃeaꞅlaoᵹ̇.

viii. S has the power of mollifying consonants placed before it ḋ, ṫ, ƀ, ꝺ, ᵹ; but of hardening those coming after it, as in ꝼleaꞅ-ċoꞃꞃ—for this will be pronounced as if written ꝼleaꞅ-ᵹoꞃꞃ; from which it follows that leaꞇꞅo and ꝼleaḋꞅo make a sufficient agreement. Also ceapꞅo and caꝺꞅo— which, nevertheless, would not rime well if it were not for the power the ꞅ has over an antecedent or subsequent letter: for ꝼleaḋ and ceap do not rime, and so of the others—because p is a soft consonant and ḋ is light. But the letter ꞅ changes them, as has been said, and helps them to accord.

* This is noticed in past participles and other verbal forms where an aspirated ꞇ (*i.e.*, ṫ) gives a preceding ƀ, ꝺ, or ᵹ the sound of p, ꞇ, or c respectively; as ꞅcuaƀ-ṫa="ꞅcuap-a," ᵹoiꝺ-ṫe="ᵹoiꞇ-e," leaᵹ-ṫa= "leac-a," ⁊c.

† This can hardly be said to be the case now at any rate; ꞇeaċ-ꞅo may also be written ꞇeaᵹ̇-ꞅo because ꞇeaᵹ̇ is another well-known form of the word ꞇeaċ, but mo ċꞃeaċ-ꞅa is certainly not pronounced "mo ċꞃeaᵹ̇-ꞅa." Cneaꞅ-ċaoṁ is also unusual: after ꞅ it is customary for c, ᵹ, ꞇ, ꝺ to remain unaspirated, as eaꞅ-caꞃa, ꝺeaꞅ-ᵹaƀáil, caꞅ-ꞇa, Ꝺeaꞅ-muṁa, ⁊c.

ix. S finalis cum alia s accedente ut in glas-sa valet ad correspondendum, stante hujusmodi duplicitate alteri dictioni habenti unicam s ut basa. Similiter consona dura et aspera correspondent quando molliuntur adeoque correspondent íota et íotḋa. Similiter duæ consonæ leves deserviunt ad correspondendum uni consonæ levi, ut patet de uaiḋiḃ et guailniḃ in quorum primo invenitur ḋ quæ est unica consona levis, in secundo autem reperiuntur ln quæ sunt duæ consonæ leves. Unde metrum:

Dol uaiḋiḃ ní buḋ díon ḋaṁ
Ar guailniḃ ríoġ ar ríoġan!

Similiter quando -da venit post aut l aut n, facit consonam fortem et correspondentiam cum forti, ut inter majus et minus extremum; adeòque hinc minori extremo urra bene concordat majus extremum saoġulda. Similiter dic de ipso respectivè ad alias leves.

x. Quando duæ vocales co-ëunt simul in duabus syllabis, ita ut unam non constituant sed duas, prima erit brevis, si unquam fuit natura brevis. De syllaba autem una bivocali vel trivocali, quoad quantitatem attinet omnis bivocalis ao, ua, eu, et ia, et omnis trivocalis aoi, uai, et iui, erunt longæ quantitatis, vulgò siġne fada. Similiter longa erit ae semper et ordinariè excipe voculas quibus adjungitur, ut aiunt Hiberni tanquam cuidinsgne, ut gonae et similibus in quibus fit brevis.

ix. A final s with another in an added syllable, as in glas-sa, avails—even with this double s—to rime with another word having but a single s, as basa. So also a hard and a rough consonant when softened will correspond, as íota and íotda. Similarly two light consonants serve to rime with one light, as is clear from uaidib and guailnib, in the former of which is found d which is a single light consonant, while in the latter we have ln two light consonants. Whence this couplet is correct:

Dol uaidib ní bud díor daṁ
Ar guailnib ríoġ as ríoġan!
[To leave ye thus would mean much wrong,
To leave such throng of kings and queens!]

In like manner when the affix -da comes after l or n it makes the consonant strong, and these letters (lda, nda) correspond with another strong consonant followed by a as in the greater and lesser point; hence to the minor point urra the word saoġulda will make a good major. This may be said, too, of the same ending after other light consonants.

x. When two vowels meet together in two separate syllables so that they do not constitute one but two syllables, the first will be short, if ever it was short by nature. Of a syllable, however, with one diphthong or triphthong in it, as regards quantity all these diphthongs ao, ua, eu, and ia, and all the triphthongs aoi, uai, iui, will be long, without being marked by the síne fada, or long accent. So also ae is usually long, except in a few words in which it is joined as a personal or verbal ending—what the Irish call a cuidimsġne—as in gonae, in which and similar words it is considered short.*

* I have not met this gonae, but it appears to be an old subjunctive form—the second singular of the present tense—for gone (cf. bere, care, etc.) and is probably due to leaṫan le leaṫan—(*i.e.*, gonae for gone). So the ending of the past participle -ta, -ṫa is sometimes written -tai, and -tae, both of which were probably short (castae, berṫae, riṫae, etc.).

xi. Bivocalis eo ordinariè semper longa est, exceptis paucis, ex quibus est deoċ, neoċ. Bivocalis ea semper vel brevis est vel media, præterquam in cuidinsgne secundæ personæ ut cum dico dá mbuailteá ubi longa est. Cæterùm naturâ brevis est si non reperiatur inter bivocales vel trivocales longa. Reliquæ bivocales aliquando sunt breves, aliquando longæ, interdum mediæ ; adeòque firmam non habent regulam, sed reguntur usu et authoritate. Quando dictio finit in consonam fortem erit mediæ quantitatis ex natura sua ; tametsi ut dixi, poetæ valeant necessitate ita compellente eam facere longam. Verùm quando consonæ hujusmodi fortes veniunt inter duas vocales ejusdem voculæ sonant leviusculè et breviter ut coinne, loinge, buille, uirre, cairre, inne, singe, etc. Verùm si consona mollis subsequitur ad hujusmodi fortem in fine, syllaba tunc erit mediæ quantitatis ut spongc, etc.

xii. Consona levis veniens ante consonam mollem, item mollis veniens ante levem anteriorem syllabam reddunt brevem nisi syllaba de se sit natura longa, ut arc, sgoilt, macraiḋ. Consona autem dura ante levem posita præcedentem syllabam imò post facit quantitatis mediæ, ut lorg, Taḋg, etc., exceptis paucis ut bárda, bráiġdeḃ. Consona autem dura veniens ante levem anteriorem syllabam, nisi fuerit naturâ longa, facit brevem, ut tagra, agra, etc.

xi. The diphthong eo is nearly always long except in a few words of which deoċ, neoċ are examples. The diphthong ea is always either short or medium, except in the cuidinsgne* or verbal ending of the second person singular of the imperfect [and the conditional] as when I say dá mbuailteá [or do ḃuailfeá] where it is long. But it is naturally short, unless it is found long among the other diphthongs and triphthongs. Other diphthongs are sometimes short, sometimes long, and occasionally medium; so they have no fixed rule, but are regulated by use and authority. When a (monosyllabic) word ends in a strong consonant, it will be of medium quantity by its own nature; still, as I have said, poets can make it long as the necessity arises. But when strong consonants of this kind come between two vowels in the same word, as in coinne, loinge, buille, uirre, cairre, inne, singe, etc., the syllables sound rather light and short. If, however, a soft consonant follows a strong one of this sort in the end of a word, the syllable will then be of medium length, as in spongc, etc.

xii. A light consonant coming before a soft one, or a soft one coming before a light one, makes the previous syllable short, unless it is of itself naturally long, as in arc, sgoilt, macraiḋ. But a hard consonant placed before or even after a light one makes the preceding syllable of medium length, as lorg, Taḋg, etc., except in a few words like bárda, bráiġdeḃ. A hard consonant, however, coming before a light one makes the syllable short, as in tagra, agra—unless it should be long by nature.

* The term insgne found in cuid-insgne is variously spelt and is used in various senses—thus we find insce, innsce, inscin, inscne, and all these written again (in later times) with g (insge, etc.). It meant (1) *speech* in general, as ranna insce=*partes orationis*, parts of speech; (2) in particular a *pronoun*, *e.g.*, Fr. ó Molloy's insgine sealḃuiġṫe=possessive pronoun (as mo, do, etc.); (3) generally now for *gender*, being the grammatical term used to correspond to the natural term cinéal=sex: as fir-insce (fear-insce)=masculine gender, bain-insce=feminine gender.

The root of insce is probably innis=tell, say, or perhaps an older form in-disc containing a form disc connected with the Welsh *dysg-u*, to teach, Lat. *disc-o*, I learn; Grk. *δι-δάσκ-αλος*=a teacher. The n found in last syllable (inscin, inscne) may be a trace of an old verbal ending (cf. innse innsin, tuigse tuigsin, or may only be a diminutive particle.)

xiii. ꞅ præposita cuicunque præcedentem syllabam voculæ in quâ est, nisi sit naturâ longa, facit brevem ut ꞁoıꞅᵹ, ceıꞅꞇ, etc. Præterea syllaba brevis evadit media subsequente consona levi ante consonam asperam vel ꞅ ut ɱᴀnċoıḃ, ṁınnꞅıḃ. Item consona aspera præposita levi anteriorem syllabam reddit brevem, ut eıꞇ́ꞃe, ṅᴀıꞇ́ꞃıḃ, etc.

xiv. Syllaba quantitatis mediæ nullam præcedit consonam simplicem seù unicam præter solam ɱ. Cæterùm lectio authorum et usus te docebit quæ Romanis procul positis non occurrunt.

9. Addo alias adhuc regulas pro concordia, et sint sequentes :

i. Deservit quæcumque vocalis ad concordiam interveniendam inter voculas modò initiativè, et propriæ vocularum literæ principes sint vocales, ut alibi insinuaveram.

ii. Si ad initiativam literam ꞅ sequatur ṅ, tunc concordia non attenditur penes ꞅ sed penes quamcunque immediatè sequentem.

iii. ꞅṅ non concordat nisi cum altera ꞅṅ, neque ꞅ nisi cum ꞅ, concordant ꞅᵹ, ꞅḃ, ꞅɱ, ꞅꝺ. Item ꞅꞃ, ꞅꞁ, ꞅn. Concordat pṅ cum pṅ, necnon cum ꝼ.

iv. Quando eclipsatur initialis voculæ litera (excepta sola ꝼ) haud eclipsans sed eclipsata erit quæ debet concordare—sic concordant ḃeᴀn et ɱḃuᴀċᴀıꞁꞁ, etc.

v. Adverbium vulgò ıᴀꞃɱḃéᴀꞃꞁᴀ non servit neque obest neque prodest ad concordiam ; etsi adjungatur dictioni nihilominus haud litera initialis ipsius adverbii, sed dictionis debet concordare ut alibi dictum de ɱo et ꝺo.

xiii. S placed before any oth r consonant makes the preceding syllable short, unless it is naturally long, as loisg, ceist, etc. But a short syllable becomes medium if a subsequent light consonant precede a rough one or s, as manċoib hinnsib. So also a rough consonant coming before a light one makes the preceding syllable short, as eiṫre, haiṫrib, etc.*

xiv. A syllable of medium quantity precedes no simple or single consonant except m alone. But the reading of authors and custom will teach thee such things as do not occur to men living far off at Rome.

9. I add a few other rules for alliteration, and let them be these:

i. Any vowel serves for a concord—or alliteration—with any other vowel—only they must be initial and radical vowels of the words in which they occur, as I have implied elsewhere.

ii. If an initial f is followed by h, then the alliteration is not determined by the f but by whatever letter immediately follows.

iii. Sh alliterates only with another sh, nor does s accord with sg or sb or sm, or sd—but only with another (pure) s. The same is true of sr, sl, sn. Ph alliterates with another ph, and also with f.

iv. When the initial of a word is eclipsed, then it is the eclipsed letter, not the eclipsing one, which is to alliterate, thus bean and mbuaċaill alliterate.

v. An adverb commonly called iarmbéarla neither makes nor mars nor helps to make an alliteration, and if such be added to another word, nevertheless the alliterating letter will not be the initial of the adverb, but that of the other word which it qualifies, as was said before of mo and do.

* It is curious that much as the author has said about the letter s and its powers, nowhere does he notice the distinction between the broad sound in sál and the slender in seol: fás rimes with báis and sean alliterates with suan. Many circumstances seem to point out that the slender sound (sh in English) is not ancient but comparatively modern—though, no doubt, the two sounds existed in Fr. ó Molloy's time. This *sh* sound does not appear to have existed in Latin or Greek, though modern Italian represents it by *sci* or *sce*. The Russian has a separate character for this *sh* sound borrowed, I believe, from the Hebrew. French represents it by *ch*, German by *sch*, the Spaniards also seem to be developing it, for I have heard some provincials pronounce *ciudadanos* (citizens)—not with an *s*- or *th*- sound at the beginning but like the Irish syllable siú (=shoo). In words like *tension*, *excursion* where the English give the *s* the sound of *sh*, the French still give the original hard *s* sound.

10. Rursùs pro correspondentiis sit tibi prima regula:

Prima: vocalis non correspondet perfectè nisi suæ simili, etsi concordet quæcunque cum quacunque ut dictum est.

Secunda: omnis consona concordat cum sua simili, imò correspondet, sed si in correspondentibus interveniant plures quam duæ, non oportet quod correspondeant plus quam in duabus hinc inde, ut alibi dictum est; ut enim correspondeatur hinc voculæ drúiċtsgreaṁ, sufficit intervenire aliam voculam correspondentem ei in medio per consonam t et s, sine eò quod interveniat vel ċ, vel g, vel r; tametsi intervenientibus omnibus hinc inde, quod difficulter vel nunquam fieri potest, stetisset correspondentia.

Tertia: nulli consonæ licitum est non correspondere modo jam dicto, præter interdum molles, de quibus suprà meminisse oportet, sicut de dictis de potestate, eclipsi, et submersione, ne nimirum in correspondentiis sua vis non maneat cuique consonæ juxta accentum. Bene igitur correspondent caiṫtear et faiceaḋ quia licet in prima vocula co-ëunt duæ consonæ, nempè ṫ et t in accentu tamen sonant unicam mollem.

Quarta: correspondentia requirit voculas convenire in numero syllabarum, quantitate, et ordine, non tamen ita et tanto cum rigore ut consonæ non queant transponi, ut videre est in macraiḋ et saltair.

10. Again as to assonances, let this be the first rule:

First: a vowel does not *assonate* perfectly except with its like, *i.e.*, the same vowel in another word, although any one vowel may *accord*, *i.e.*, alliterate with any other, as has been said.

Secondly: Every consonant alliterates with its like [with the same initial consonant in another word], yea, even may rime with it, but if in riming words there occur more than two consonants, it is not necessary that more than two of these should correspond, as has been already said: so that to correspond with the word drúiċtsgreaṁ it is only necessary that the other word should have a t and s in the middle without any ċ or g or r, although if they could agree in all respects—which could rarely occur—the assonance would be all the better.

Thirdly: Every consonant is allowed to rime in the manner already stated, except sometimes the soft ones (c, p, t), of which it is necessary to remember what was said above, as also about words, the powers of the letters, eclipses, elision—so that each consonant should have its own proper power in the rimes according to its natural pronunciation. Therefore caiṫtear and faicead well assonate, because although two consonants ṫ and t meet in the first word, still in pronunciation they sound as a single soft consonant.

Fourthly: Assonance requires words to agree in the number, quantity and order of their syllables, not so much, however, nor with such rigour, that the consonants may not be transposed sometimes, as may be seen in macraiḋ and saltair.

Quinta : cum adverbio nunquam fit correspondentia neque una vox correspondere potest sibi ipsi nisi quando duplicem habet sensum, et sic dupliciter sumatur, vel quando intervenit quædam variatio vulgò breacaḋ, ut cum vocula magis necessaria in semimetro, voculam quæ vocatur urlann, vel aliquam voculam primi semimetri, vel alias voculas easdem sibi secum, seù ad se trahit, cum quadam elegantia, ut hic :

As í an ċaṫaoir an ċaṫaoir,
An ċaṫaoir gá coṁṫaṫaoir.

11. Hæc sufficere possunt cuicunque mediocriter oculato, ut pœtarum sciat regulas, et Hibernicorum genera carminum, meo judicio omnium quæ sub cœlo fiunt difficillima. Veteres adhuc pro vitio habent nisi poëma claudatur seù finiatur eadem prorsus syllaba vel dictione vel phrasi qua incipit et vocant *clausuram.* Verùm ego hoc non verto vitio, tum quia nullam video rationem, vel regulam sic præscribentem, tum quia plerosque legi doctissimos et versatissimos qui hunc veterum non observarunt usum.

Fifthly: With an adverb there is never an assonance made, nor does a word rime with itself, unless when it has a twofold meaning, and may be taken thus in a double sense; or when some *variation* called breacaḋ intervenes—as when a somewhat necessary word in a semi-metre, especially that called the urlann, draws to itself another word of the first semi-metre, or other word like itself, as here:

Ar í an ċaṫaoir an ċaṫaoir,*
An ċaṫaoir gá coṁṫaṫaoir.

11. These directions will suffice for anyone moderately gifted with eyes to learn the rules of the poets and the varieties of Irish metre—in my judgment the most difficult to be found under heaven. The ancients also consider it a fault if a poem does not close with the same word or syllable or phrase with which it began, and this they call the *closing* [dúnaḋ or ceangal ?]. But I do not consider this a fault, not only because I see no reason for prescribing such a rule, but also because I have read very many learned and accomplished poets who have not observed this practice of the ancients.

* This word caṫaoir is a good one for a quibbling or punning verse, on account of its many meanings; (1) a *chair* or seat—from Lat. *cathedra*, W. *cader;* (2) a city—another but rarer form of the pure Irish word caṫair, W. *caer*; (3) the proper name of a man, Caṫaoir ("Cahir") for the earlier Caṫair or Caṫer for caṫ-ḟer=man of war, warrior, battler. It may also be a compound of aoir, a satire—caṫaoir would then=a battle-satire; the last word of the above couplet may contain the key to the puzzle: it is a compound of coṁ-ṫaṫaoir, of which the last part itself=do-aṫ-aoir, a reproach, reproof.

CAP. XII. [xxv.].

De vulgari versu et compositione.

1. Vulgarem voco versum quo vulgus utitur, Hibernis aḃrán, seù duṙdún seù ceaṫraṁa ; item caoine seù tuireaḋ.

2. Aḃrán autem quatuor constat quartis inter se quantum ad amus et auricularem sonum, omninò similibus, ita ut nullum excedat alterum, et in nullo sit repetitio ejusdem voculæ, ut taceam articulos, nisi fortè elegantiæ gratiâ. Quartum itaque ipsum quodcunque quinque circiter constat pedibus ; primus erit unius vel duarum syllabarum, in versu saltem simplici, et non duplicato ; quæ non correspondeant nisi primis pedibus subsequentium quartorum. Secundus pes et tertius invicem correspondebunt ad aurem, et singulæ duabus constabunt syllabis ad minùs. Quartus duas ad minus continebit syllabas nec correspondebit nisi quartis pedibus trium subsequentium quartorum. Quintus pes ordinariè erit unius syllabæ.

CHAPTER XII.

Of Popular Poetry and of Composition.

1. By *popular poetry* I mean the verse used by the common people—chiefly of two kinds—known to the Irish as (1) the aḃrán* or song, called also burdún or ceaṫraṁa, and (2) the caoine or elegy—called also tuireaḋ.

2. Now the (stanza of the) aḃrán or song consists of four lines alike in every respect as to amus and other rimes, so that no line exceeds the other, and in none is there a repetition of the same word—I say nothing of articles and other unemphatic words—unless, perhaps, for the sake of elegance. And each line in itself consists of about five feet,† the first of which will be of one or two syllables—in a *simple* verse, at least, not in the *double*—and this foot will rime only with the first feet of the subsequent lines. The second and third feet will rime with each other, and will consist of two syllables at least. The fourth foot will contain at least two syllables, and will not rime except with the fourth feet of the three subsequent lines. The fifth foot will usually be of one syllable.

* The older and more correct form is aṁrán, which may be from aṁra (or aṁraṫ) which sometimes means a panegyric, sometimes an elegy. In form it is a diminutive, like the Latin *cant-ic-um*, *cantio* (whence French *chanson*), *cantilena*, etc., burdún is a late Norman word from Fr. *bourdon*, whence also Eng. *burthen*, burdon : it is still used in Munster for a song. Ceaṫraṁ, ceaṫraṁa (or ceaṫraiṁe) is used in three different senses : (1) the fourth part, *i.e.*, a line or quartan of a four-lined stanza : this is the very oldest sense (as applied to poetry) and it is used by our author in this sense : see Chaps. I. and II. ; (2) the fourth part of a four-stanza song, hence any stanza or "verse" of a song ; (3) a short song, any song, as used here by Fr. ó Molloy. This last sense is rare. Tuireaḋ is more correctly spelt tuireaṁ (see Seaċt Sárḋánta Gaeḋilge).

† Notice this is the first time that the author speaks of *feet* ("pedes") in treating of Irish poetry—in all the previous chapters he has spoken of *syllables* only as constituting the tóṁas or metre. Observe, too, that the author speaks unreservedly of *feet of one syllable*. However shy modern scholars may be in admitting such in classical Greek or Latin verse there is no doubt whatever that we have monosyllabic feet in modern Irish verse.

3. Dixi ad minùs, quia hujusmodi versus alii sunt *simplices* de quibus jam sum locutus; alii verò vocantur Hibernis dúbalta seù *duplicati*, quorum pedes plures ad libitum authoris admittunt syllabas. Et sane suas habent difficultates, nec tamen reputantur nisi elegantiam habeant et gratiam vel conceptum, quandoque autem sunt prægnantissimi sensus, ut in sequenti videre est, a quodam facto in separatione sui olim Achatis:

A ḃláiṫlitir láġaċ dá gcréidṫear riḃ,
Ḃí id láinrioṫ go Ḃánḃa 'sbeir sgeula liḃ,
Gioḋ ḋállsuid luċt áiṁleis mé gan ḟios,
Go rug Páttruig mo ḋá ḋearc go h-Éire lis!

Quam autem prægnantis sit sensus hujusmodi plebei versus ritè compositi, conjice ex sequenti Latino fermè aliud continente:

Lingua nocet multis, nam coecutisse Maronem
Nasonemque loqui fecerat, et reliqua:
Erravere tamen qui me finxere strabonem,
Non qui nunc coecum, luce abeunte meâ.

3. I have said *at least*—(with regard to the two syllables of the second and third feet)—because some verses of this kind are *simple*, of which I have just spoken, but there are others called dúbalta or *double* by the Irish, where the feet admit of more syllables at the will of the poet. And truly they have their own difficulties, but they are not in much esteem unless they have elegance and grace and thought—unless they are pregnant with sense, such as may be seen in the following specimen composed by a certain writer on separating from his former Achates :

A ḃláiṫliṫir láġaċ dá gcréidṫear riḃ, etc.*

Literally :

O fair and loving letter, speed thou on to Banbha !
Tell them my sad message—if they can believe thee—
Tho' my foes have blinded me beyond all knowing,
Only now at last have my two eyes gone to Erin,
And I no longer see !

How pregnant the sense of such popular verse may be when duly composed you may guess from the following Latin version made almost literally from the Irish :

Lingua nocet multis, nam coecutisse Maronem, etc.

Literally :

The tongue injures many, for speaking made Maro blind,
Ovid, too, suffered for speech, and I could name many more.
Still they have erred who declared me oblique-eyed,
—Not those who say I am blind, now that my light is all gone !

* This example of a song metre by the author himself is not the measure described by him above—it is one of four feet (not *five*), the last foot being monosyllabic, the first three trisyllabic and of an "amphibrach" nature. Keating, O'Rahilly, MacDonnell and others wrote songs in this style and metre. Moore imitated the metre in "Let Erin remember the days of old"—at least in the odd lines. It is curious that the author in turning his song into Latin does not use a *lyric* measure, as one might expect, but the *elegiac*. He was thinking, perhaps, of its mournful nature and subject rather than of its form. The whole of the Latin poem is given at p. 111.

There are but two types of Irish song noticed here—or, rather, there is one type described and another illustrated. But modern Irish songs exhibit great variety of style and metre, and a thorough study of these metres and styles would be most interesting and valuable to all lovers of our native music, poetry, and literature generally.

4. Dixi ad minus, aliquando enim pedes primi quartorum constant tribus syllabis, et in duplicatis secundi et tertii pedes constare solent tribus ad minus syllabis si non pluribus. Prætereà ad simplices et duplicatos versus nonnulli, vel elegantiæ gratia vel alio motivo adjungere solent alios duos pedes sequentes uniformiter ad quodlibet quartorum, ita tamen ut hi duo pedes, alter bissyllabus alter monosyllabus, vel plurium syllabarum, neque inter se correspondeant, neque cum aliquo pede istius quarti ad quod sequuntur, bene autem cum consimilibus pedibus ad reliqua quarta subsequentibus, vel etiam, ut unusquisque pes sit bissyllabus, et hoc vocant slat andiaiġ ṁaṫlaiġ; ut si ad primum quartum præfati versus adderetur abus nó ṫall, ad secundum verò ar fud na ngleann, ad tertium más guṫ no feall, ad ultimum go bun ar ṁeall, quod et fieri potest in quibuscunque versibus etiam duplicatis modò sic voluerit author.

5. Alterum vulgò caoine solet fieri tanquam nænia in alicujus obitum, tametsi fieri posset alia in materia, in scilicet vel laudem alicujus vel vituperium; et quilibet versiculus ipsius constare solet quatuor tantum pedibus, quorum quilibet ordinariè erit bissyllabus, neque requirit primus pes habere correspondentiam cum ullo, neque secundus vel tertius, nisi quod inter se quasi saltem correspondentiam quoad sonum et aurem servent; postremus autem pes debet hoc modo correspondere cum postremis pedibus omnium subsequentium versuum, ut:

Ruarcaċ raṫṁar raċtṁar éaċtaċ
Cróḋa creaċaċ caṫaċ céadtaċ.

4. I have said of two syllables *at least*, for sometimes the first feet of the lines consist of three syllables, and in double verses the second and third feet usually consist of three syllables at least, if not more. Further, both to simple and double verses, some for greater elegance or for some other reason, are accustomed to add two more feet of uniform length to each line, so that these two feet—the one being a dissyllable, the other of one or more syllables—neither rime with each other, nor with any other foot of the line to which they are added, but make a good assonance with similar feet in the remaining lines—so that each foot (of these additional feet) may be even a dissyllable. This addition they call slat andiaiġ ṁatlaiġ ("a yard to the old lay" ?) : as would be done if to the first line of the above Irish verses were added abuir nó ṫall, to the second ar fud na ngleann, to the third már guṫ nó feall, and to the last go bun ar ṁeall ; which may be done also in most verses, even in those called *double*, if the author wishes.

5. The other kind (of popular verse) known as the caoine is usually composed as a *naenia* or dirge for the death of some person, although it may be made of another character, namely, for a man's praise or dispraise. Every line of a caoine usually consists of only four feet, each of which will ordinarily be a dissyllable, nor does the first foot require to rime with any other, nor the second and third except with each other as to sound and syllables ; and the last foot should rime* with the last feet of all the subsequent verses, as :

Ruarcaċ raṫṁar raċtṁar éaċtaċ,
Cróḋa creaċaċ caṫaċ céadtaċ !

i.e.,

O'Ruarc the noble, mighty, glorious,
O'er troops of foes in fight victorious !

* It is to be noted that though the author in this chapter on *Popular Poetry* says much of *correspondentia* (assonance or rime) he says not one word of *concordia*, *i.e.*, uaim or alliteration. The fact is, the more *assonance* was cultivated the less the initial harmony or *alliteration* was regarded ; and whilst this uaim or alliteration was an essential in a line of Irish verse in dán díreaċ, in the folk verse on the other hand it was only an ornament. Some of the popular poets used it very sparingly, others used it largely. But from the earliest times uaim or initial harmony was a characteristic of Irish style both in prose and verse : one of Fr. ó Molloy's own examples of the *vulgaris versus*—Ruarcaċ raṫṁar, etc.—shows almost as much observance of alliteration as of assonance.

Aliquando tamen pedes intermedii transeunt in trissyllabos, ut,

Móinteaċ, maċaireaċ, aḃuinneaċ, éigneaċ :

Sic de reliquis.

6. Lascivia, impuritas, diræ, obtrectatio, maledicentia, mendacia, discordiarum et contentionum sementatio vitia sunt non artis poëticæ, sed perversissimi ejusdem usus, dixerim abusus. Contra quos divinus ille Sancti Hieronymi ex specu Bethlehemitico auditus est rugitus (in quintum *Amos*) : *Non debemus sequi fabulas poetarum, ridicula et portentosa mendacia, quibus etiam Coelum infamare conantur, et mercedem stupri inter sidera collocare :* dignos utique quos Minerva casside sua et cuspide ex toto arceat Parnasso.

7. Placent piæ quædam Hibernorum compositiones ut famuli Brigidæ in mundi contemptum, Donchadii Dalæi cognomento Magni in laudes Dei, et Deiparæ Virginis semper Immaculatæ ; aliorumque devoti Hibernorum rhythmi, quales apud Sanctos Doctores, et Bernardum de Passione Christi, et Seraphicum de Philomela et similia : inter quæ locum habet sequens compositio fideliter translata instar Dialogi ad honestam juventutis diversionem inter Tityrum et N.

Sometimes, however, the intermediate feet pass into trisyllables, as in—

Móinteać, maćaireać, aḋuinneać, éigneać—

and so of the rest.*

6. Licentiousness, impurity, murders, vile calumnies, scurrility, lying, the fomenting of quarrels and discords, are faults not of the Art of Poetry, but of its perverted use—let me say, abuse. Against those who thus abuse it, this loud condemnation was once heard from Saint Jerome speaking from his cave at Bethlehem (on the fifth chapter of Amos): *We should not be led away by the fables of poets, or by their ridiculous and monstrous lies in which they do not hesitate to defame heaven itself, glorifying and raising to the stars even the grossest depravity.* Such poets as these deserve, so to speak, to be cut off entirely from the sacred mount Parnassus by Minerva armed with spear and shield.

7. Many pious compositions of Irish poets give pleasure, such as that of Giolla Brighde (O h-Eoghusa ?) *On Contempt of the World*, those of Donnchadh ó Dálaigh, surnamed the Great, on the *Praises of God*, and *On the ever Immaculate Virgin Mother of God;* besides devout poems of other Irishmen like those found in the writings of the Holy Doctors—as that of St. Bernard on the Passion of Christ, that of the Seraphic Doctor [St. Bonaventure] who wrote the poem called *Philomena*†—and others like them. Amongst these the following composition finds place, written dialogue-wise, for the innocent amusement of youth, and here faithfully translated (from the Irish):

* The treatment here given to elegiac poetry is very brief; but though there are many elegies written in the metre above described, for which reason it may be called *an* elegiac metre, there is hardly one that may be called *the elegiac* metre of Irish verse—for elegies, ancient and modern, are found written in all kinds of different metres—as a reference to any collection of Irish poetry will show.

† Fr. ó Molloy uses the older form *Philomela* (the nightingale), but the actual word used by St. Bonaventure is *Philomena*, a medieval corruption of the classical word. The author used it also in a figurative sense, meaning a *devout soul.* The poem occurs in the sixth vol. of the Saint's *Opera Omnia*, Moguntiæ MDCVIII. [This reference has been kindly cleared up for me by a well-known and learned Irish Franciscan, Fr. A. D., O.F.M.]

Tityrus: *Colloquamur ambo*
Ambo ambulemus,
Amplexemur ambo,
Ambo osculemur.
Amputate vites
Minus gracilescant,
Ne labascant vires
Laborantes cessant.

. . . .

N. *Abi tu si velis*
Mihi est quod agam,
Abi, poenitebit,
Imitare sagas!
Ego te deflebo,
Stultum atque reum—
Semper hic studebo
Et orabo Deum!

Et hæc de his pro nunc sufficiant levidensibus. Cæterùm, si in aliquo hic forsan defeci, vel excessi, quæso excuser, a quadraginta et amplius annis inter exteros procul positus a Patria, Patriis monumentis, et magistris qui aliàs mihi omnem possent tergere caliginem.

Sit nomen Domini benedictum!

Tityrus: Let us go forth walking
Talking as we wander,
And embracing kindly.
Seek the wild wood yonder!
Prune thy vine's stray branches
And 'twill grow less meagre,
To rest at times from labour
Toilers must be eager!

. . . .

N. Go thy way to pleasure,
I must go to labour,
Go—thou wilt repent it,
Play like idle neighbour!
I shall ever weep thee
Voice in blame upraising,
I still love to study,
Ever God's works praising!*

[At the end of the author's Soruid go hAos óg agus eata Oiléin na Naoṁ—given here at page 112—he finishes the whole work, Grammar, Prosody and Poems, in a few words, of which the following is a translation]:

And now what I have said here of these trifles must suffice for the present. But if in anything I have here failed, or gone too far, I pray I may be excused—having lived forty years and more amongst strangers far removed from native land, from native books and records, and from masters who could otherwise help me to clear away every obscurity.

Blessed be the name of the Lord!

* The Latin poem—the first and last two quatrains of which are quoted above—covers thirty-two pages in the first edition of the *Grammatica*, and extends to over 700 lines. It is too long to be given here, and I must refer readers, therefore, to the original work. Perhaps the original Irish poem, of which it is a translation, may still exist, and be yet brought to light. It was probably a medieval composition, perhaps written in rionnard—for the Latin seems an imitation of that metre. The poem has many of the qualities of Irish verse—especially its alliteration and rime-system.

Dánta.

[These poems are mostly Fr. ó Molloy's own compositions, and occur in the course of his Prosody in illustration of Irish metres. I thought it best to collect them here, together with the Latin versions given by the author to some of them].

Ċum an Aṫar Pádraic Tirial,*

Bráṫair boċt d'órd San Froinsias :

I.

[Deiḃiḋe é seo].

Glaine nó cáċ ṫú mur ṫriaṫ
  Laige a ttráċt nó Tirial—
  Suḃáilce gan céim ar cúl
  Trén re duḃáilce a ḋeaċlú !

Buan do ṫionsgnaṁ a cclár Ċuinn
  A Ṗáid ionṁuin ṁic Eumuinn,
  Leat ar sileaḋ mear ar mó
  Ní fear dod ċineaḋ claoċló.

Do ḟiosraḋ mé a ḟloinne ṡiar
  Cionnas díoltar le Talia—
  An ḃláiṫḃé ṁear gan ṁeirge—
  Bean an ġraiméir Ġaoiḋeilge :

Ag roiḋeargaḋ don ġéig ġil
  Buḋ léar m'ḟreagraḋ ón inġin,
  'Sdo buḋ ríṫḃinn le m'ó a ḟios,
  Aoiḃinn an glór d'ár ġéillios !

Maiṫ ol sí an forainm fial
  Soġairm naċ traoṫar Tirial—
  Bu caraid gan ḃéim go bás
  Gan ṁalairt é a n-aonċás !

* Father Patrick Tyrell—as already stated—was *Ex-diffinitor General* of the Franciscan Order, and one of the Censors to whom Fr. ó Molloy's work was submitted before publication in 1677.

Latinè :

Nec te candidior Tyrel, nec firmior extat,
  Cui comes ut virtus, nescia fama mori.
Cœpisti, stabis, nec declinaberis hilo
  Cor quia Patricii sors variare nequit.
Proposui nuper num possit fore Thalia
  Grammatica agnomen flectere lege tuum.
Cunctatur, dubitat, pallet, rubet, hæsitat, alget,
  Hæc hilari tandem voce Thalia refert :
Esse Tyrel dicas indeclinabile nomen,
  Mutari nescit, casibus ergo caret !

II.

Don Ṗluincéadaċ Iarla Fine Gall.*

[Séadna é seo].

A ḃláiṫ na muaḋ a ṗlúir Ṗluncétt
  A iarlaiḋ glórṁair Ḟiniḋ Ġall—
  Ḃaoiḃ ar cuirriḋ briaġṁar Ḃriġde
  Míle bliaġan 'stuille tall !

Duit san Róiṁ fáilteaḋ is fíceaḋ
  Aisdeaḋ ḋána luaiḋtear linn—
  A láṁ an ceirt naċ fann féili
  A lann an eiċ glégil ḟinn !

Dá dtugaḋ Dia ḋúinn mar ġrára
  Faicsin t'aġaiḋ a cclár Ċuirc
  Nír beag linn aċt sin mur saoġal
  Daṁ 'sdom ḋream nír baoġal bruid.

Súḋ oruiḃ os ioċdar m'oċda
  Sláinte ċillín ċléiḃ mo ċuim—
  Marr na moḋ saoġalta síte,
  Aondalta sgol ċríċe Cuinn !

Latinè :

Flos procerum, Fingalle Comes, Plunchette planeta,
  Mille tibi post hoc Brigida festa paret !
Munificae justaeque manus, cantaris in urbe
  Fraenator, cygno candidioris, equi !
Te si forte domi videam, nihil ampliùs optem
  Nulla mihi restet poena, nec ulla meis.
Deprecor ex toto binam tibi corde salutem
  Ubera cui Pallas Jupiter arma dedit !

* See p. 51 *antè.*

III.

AD REV. PATREM PATRICIUM TYRELLUM.*

Lingua nocet multis, nam coecutisse Maronem
  Nasonemque loqui fecerat, et reliqua.
Erravere tamen qui me finxere strabonem,
  Non qui nunc coecum, luce abeunte mea.
Dum simul extitimus, simul hanc dum suximus auram,
  Te, caput hoc, oculos credidit esse suos.
A me te tandem disjungit Hibernia mater
  Sic oculis sobolem, priva Ierna suam.
Mitius o mater, seniori irascere proli,
  Et me, non sine me, Mater abire sinas.
Abnuis. Hic potero tamen absens dicere : Ierna est
  Patritiis oculis tota videnda meis.
Ast ego quid faciam ? patiar mihi nunc et in urbe,
  Quamvis non liceat flere, dolere licet.
Et doleo et nequeo fugientem flere Tyrellum,
  Causa subest—oculos abstulit ipse mihi !

IV.

An Ḃás.†

Donnċaḋ mór ó Dálaiġ ro ċan :
  [Ógláċas rannuiġeaċta móire].

Triur atá ag braiṫ ar mo ḃás
  Gioḋ atáid do ġnáṫ im ḃun,
Truaġ gan a ccroċa re crann—
  An diabal an ċlann 'sa ċnuiṁ.

An corp an t-anam an spré
  Ar ndul daṁ i ccré mur ċáċ,
Orraḋ atá braiṫ an triair
  'Sas deiṁin go mbiaiḋ go bráṫ.

Ní ṫiobraḋ aoinneaċ don triur
  Don ḋís oile gioḋ iul claon,

* This is but a translation of an Irish original which the author, however, does not give, but from what is said at p. 97, the Irish appears to have been an aṁrán.

† This is the only piece not by the author, and I give it here partly because it is one of the author's examples of ógláċas, partly because it is somewhat rare—the version given by O'Daly in his edition of Taḋg Gaeḋealaċ being imperfect. It is sometimes attributed to a later poet, Giolla-Bríġde ó h-Eoġusa (early 17th century).

An ċuid do roiċfeaḋ 'na ġéig
Dhóiḃ ar a ccuid féin ar aon.

An diaḃal ar dorḋa dáil
An fear leis naċ áil aċt olc,
Ar an anam soilḃir féiṁ
Ní ġeaḃa sé an spréiḋ sa corp.

Na cnuṁa gioḋ aiṁgar súd
'Gá gcurtar mo ċúl i gcré
Dob 'ḟearr liu aca mo ċorp
Ná m'anam boċt is mo spré!

Do ḃḟearr le mo ċloinn mo spréiḋ
Do ḃeiṫ aca féin anoċd
Ḋaiṁsa gioḋ fagus a ngaol
Nó m'anam araon 'smo ċorp.

A Ċríost do croċaḋ le crann
'Sdo gonaḋ le dall gan iul—
Ó táid ag ḃraiṫ ar mo ḟlad
Is truaġ gan gad ar an triur!

V.

SORUID Ó ḊIṪREAḂAĊ RUAMA GO CLÁR COINN:

[This was written by Fr. ó Molloy in 1676, and is given at the end of his Lóċrann na gCreidmeaċ, published that year in Rome.]

(Deiḃiḋe é seo).

A leaḃráin ríoġa ón Róiṁ
Atá liḃ léiġeann lánċóir,
Go h-Inis ḃḟóḋġlaim na ḃfionn,
Ḃus milis d'ógaiḃ Éirionn!

Iul ċreidiṁ Ċalḃuin ċroiḋe
Díoġluim ġlan cnuasaċ Ċríosdoiḋe
D'iarsma ḟluaġaiḋ Ġulḃan ġuirt
Ar cluanaiḃ uġdar n-ordhuirc.

Teagasg Ċríosd na suaḋ 'sna sean
Ciall na bponc dár cóir creideaṁ,
Moḋ na gcliar ḃfallsa do ċlaoi
'Sdol le annsaċd dár n-áirdtír.

Ag snaḋma cairdeaṁ san gcríċ
Ag toirmeasc uilc is ḟairḃriġ
Ag triall caguiḋ ge be ḃeas
Ní h-abaiḋ a iaṫ gan t'oideas!

Meic eagluise gi iad ann
  Tarḃaċ don luċt ros léiġeann
  An ord ġairgiḋ gi be ḃear
  Ḃar ḃfaicsin ní hé aiṁlear.

Le clainn Ṁile Ḃanḃa ḃáin
  Ar ttúr labair a leaḃráin,
  Ná bí toilċear, toill a ttoil
  Oirċear roinn in ríoġroiḋ.

Ar neaċ do ḟlioċt Ġaoiḋil Ġlais
  Ná ceil gaċ iul dá ḃfuarais
  Nó ar seanĠallaiḃ ḟóid na ḃfionn,
  Lér ċeangladar óig Éirionn.

Tabair fós d'éicriḃ umla
  Don aos eagnaiḋ ealuḋna,
  Connailḃe as dú leis in ndreim
  Thú ar a ccomairse cuirim.

Meic ollaṁuin Insi Ḟáil
  Ḃéid roṁuiḃ lán do luṫġáir,
  Dod ċoiṁreic ó ḃeol go ḃél
  Ḃuḋ oirḋeirc t'eol san oilén!

Na cuireaḋ siḃ suas do neaċ
  Leaṫtrom ná h-iarr ar éinneaċ,
  An fonn ar gaċ taoḃ tiomċuil
  Ronn le gaċ aon d'Éirionnċuiḃ!

Ar nGaoiḋil ar ḃFionnġoill féin
  Ḃeannoċt tré ḋíoġrais ḋóiḃféin
  Ḃeir mo ḃeannaċt go ḃféin ḃḟáil
  Ḃeannoċt Dé liḃ a leaḃráin!

VI.

SORUIḊ GO H-AOS ÓG AGUS EATA OILÉIN NA NAOIṀ:

[These lines are given at the end of the *Grammatica Latino-Hibernica*, and are probably the last Irish verses composed by the author.]

(Deiḃiḋe é seo).

Truaġ daoine ar ḋiṫ litri,
  Iar ccloiḋe d'ḟuaṫ aiḃġitri,
  An ainċeas ar lór do lán
  Ainḃfeas ar mór ar ṁórán!

Foḋla liu do ċuaiḋ man cciot
  An aġaiḋ sluaiġ a sinsior,
  Nír an oirfideaḋ an ḟuinn
  Foirċideal glan nó foġluim.

Ní tuig Gaoiḋil Gaoiḋealg féin
  Ní labraid í gan aoinbéim,
  Ní léigid le cágaiḋ cóir
  Tréigid ní ḟágaid onóir.

Beag a luaḋ ar na leaḃraiḃ,
  Ar ġlór ceart a cceileaḃraiḃ,
  Ní breaṫ daor d'ḟianuiḃ Fáil
  An riaġuil ċlaon do congḃáil.

Leuġaḋ rainn dá n-iarr orra
  'Na tteangaiḋ ṁín ṁátarḋa,
  Díoṁaoin oċ ar easḃaḋ iad
  Deasgaḋ na Sgot ón Scitia.

Fill anosa a aos m'anma
  Ná bí go dian doġarmṫa,
  'Snaċ cian ó ċaṫsaoirlios Ċuinn
  Go mbia an t-aṫaoiḃneas aguinn.

Biaiḋ na bruiġne 'na mboṫa
  Na ḃfíonta biaiḋ bánḟroṫa,
  Cnuic úra na ngealfonn nglan
  A ḃfearonn Dúna Dealgan.

Biaḋ an Gaoiḋealg fa ṁeas mór
  An Aṫ cliaṫ na ḃfleasg ḃfíonól,
  Buḋ maṫ a fian buḋ gaoṫ grinn,
  'Sgaċ laoċ ag triall fá tuairim.

Dearsgfa treabaċ a tulċa
  Orfa grian a glasċurla
  Ní doċar d'Eirinn an t-eaḋ
  Soċar naċ éidir d'áireaṁ.

Cuirfead comaoin ar leiṫ cCuinn
  'Sar iarrmaḋ Oilil Óluim,
  Borb ag tréintreasgraḋ an tuir
  Ar lorg Féineasa Farruiḋ.

Airste deunta duan is dán
  Geibtear go lér im leaḃrán,
  Os tobraiḃ Ruama na raṫ,
  Obair stuama an saoṫar.

Sin ċugad ón mbráṫair mboċt
  Gramatt beag buaiḋ is beannoċt,
  Le riaġuil sgol sa saṁuil
  Diaṁair na mboṫ mbródaṁuil.

Son na ngoṫaiḋe go grinn
  Cuṁaċt consan iaṫ Ḟeiḋlim
  Cuiṁniuġaḋ báṫaḋ gan ḃruid,
  Uirḋiuġaḋ cágaḋ caduid.

Do ṁeaṫ na saoiṫe le seal,
  Aos óg is eata Gaoiḋeal,
  Do ḋiola a lóċrann gan luaḋ
  Fórlann an ríoġra ró ṫruaġ!

CRÍOĊ.